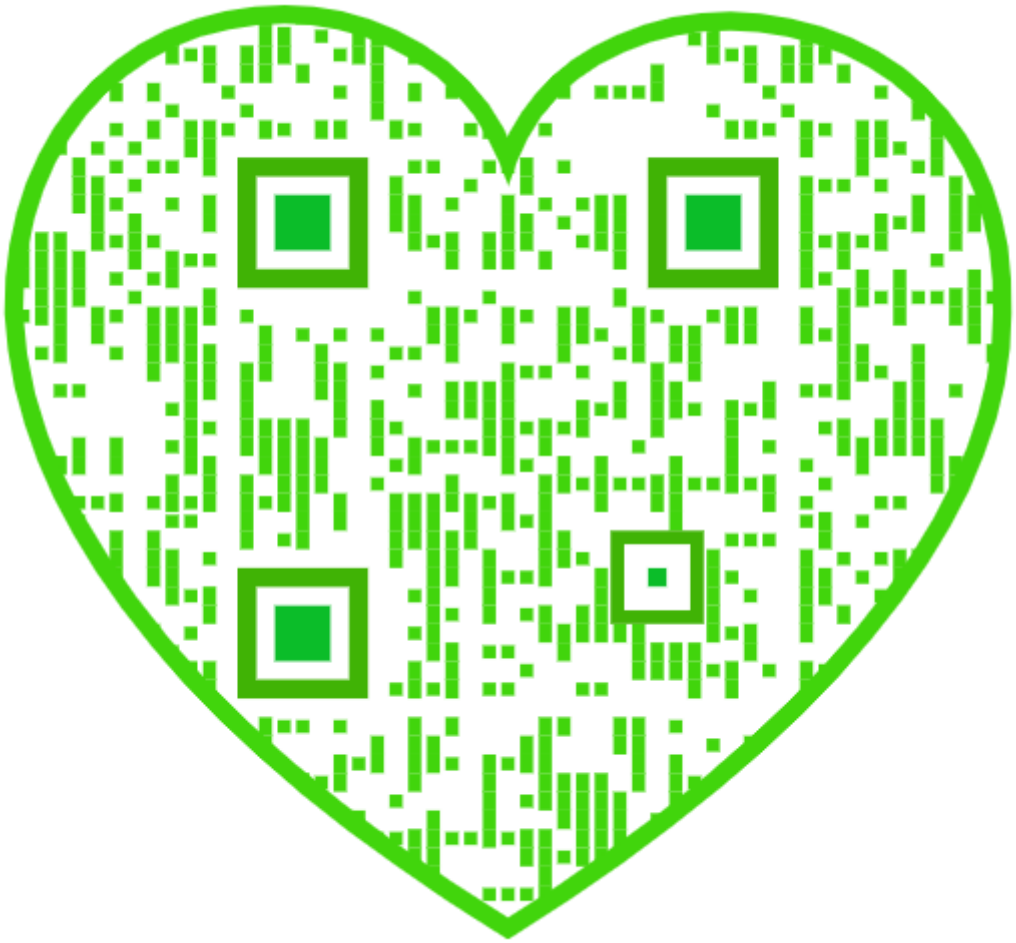
# MODERN METHODS
OF
# TEACHING
## LANGUAGE READING SPELLING

PATZER



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# MODERN METHODS
OF
# TEACHING

## LANGUAGE READING SPELLING

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CHICAGO
H. M. DIXON & COMPANY

LB1528
.P3

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OCT 12 1914

M.B. Oct. 23, '14

# PREFACE

The methods of teaching Language, Reading and Spelling as presented in this volume are the result of many years of experience of the author both as a class teacher and as a supervisor. They have in the main been subjected to the crucial test of the schoolroom by the teachers of the elementary school connected with the Milwaukee State Normal School. The author desires to acknowledge his obligations to the principal and the teachers of this school and to the teacher of Language Arts in the Normal School, for valuable suggestions which have been embodied in the book. In the presentation of the methods no attempt at elaborateness is made. Simplicity, directness and naturalness have been the keynotes the author has had in mind. It was thought best to reduce the theoretical discussion of method to as brief a compass as possible, in order to secure the necessary space for illustrative exercises by means of which principles of teaching and special methods of procedure could be exemplified in a practical way.

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# THE TEACHING OF LANGUAGE

## CHAPTER I

### IMPORTANCE OF TEACHING ENGLISH

#### OUR COSMOPOLITAN POPULATION

The power of expressing thought clearly, concisely and cogently should constitute an important part of every child's education. Granted a home environment in which the child heard only pure and correct English, he would learn his mother tongue naturally and easily, like play. But in a cosmopolitan population like that of the United States, the language of the home often is not English, but German, Italian, Polish or any one of many languages, and English is practically a foreign tongue to be learned at school and on the street. This condition emphasizes the necessity of devoting special attention to the teaching of English, and thus instruction in this subject becomes one of the most important functions of the elementary school.

#### RELATION BETWEEN THOUGHT AND LANGUAGE

But aside from this special reason, the teaching of English is important because of the close interaction between thought and language, and because of the close connection between language and general culture. This is the most important reason for giving English a prominent position in the course of study from the first grade in the elementary school to the university.

Instruction in English should be both general and special. Every subject taught has its language features, and it is the province of the teacher to cultivate on the part of the child a desire to express himself at all times in as clear and correct English as lies in his power. To do this most effectively, the school, in its early teachings, must imitate the home.

*Influence of the Home.* What an astonishing command of language every little child possesses upon entering school! True, the little German boy may appear mute upon his first introduction to school, but try him in his native tongue. You will find him able to use it with as great facility and ease as the child who has been brought up in an English-speaking home uses his mother tongue.

What special method does the home use in developing this wonderful power of expression? It makes use of the simplest but most effective method. The child learns language by listening to his mother, father, brothers and sisters. He is encouraged to express his thoughts and feelings by all who come into contact with him. His every effort is applauded; a feeling of conscious power to express his thoughts soon becomes his and he enjoys his new accomplishment to his heart's content. The work in language in the school differs from that of the home in that the school teaches not only the language of conversation but the language of literature.

*Function of the Teacher.* There should be no break between the home and the school. The school should endeavor to furnish conditions similar to those of the home of culture and refinement, and thus make possible a continuation of the method of the home in the teaching of English. In the school, the teacher takes the place of the parent. It is her voice which the children hear more than that of anyone else.

This demands that the teacher's language be rich and pure and her enunciation clear and forceful, to the end that her language may be a proper model for her pupils.

Like the mother, she must possess infinite patience and tact in encouraging and assisting children to express their thoughts in a logical, pleasant, clear and convincing way. Like the mother, she must realize that ideas spring up in the child's mind as water bubbles up in a spring. She may guide the flow, but she must avoid stemming it by excessive though well-meant criticism.

### GENERAL OUTLINE OF WORK

In the following pages an attempt is made to outline in a general way a course of study in language for the elementary school and to suggest methods of instruction. Together with the discussion of method there is introduced a series of type studies by means of which it is hoped methods are exemplified in a concrete way. The broad lines of work may be stated as follows:

1. Observation language lessons.
2. Story telling.
3. Dramatization.
4. The study of poetry.
5. The study of pictures.
6. Written composition.
7. Letter writing and telegrams.
8. Correction of compositions.
9. Critical study of selections as models of style.

The above arrangement of subjects should not be taken to mean that they are to be introduced in the order as given. From the first grade on practically all the different lines of

work may be appealed to. The observation language lessons of the first few grades develop into nature study and elementary science in the middle and upper grades. Story telling, while emphasized most in the primary grades, should constitute an important part of language work in all of the grades. This is true also of dramatization and the study of poetry and pictures. Both oral and written composition begin in the first grade and are continued throughout all the grades. Even the critical study of selections as models of style which we commonly associate with the work of pupils in the upper grades of the elementary school should have its modest beginning in the primary grades.

## CHAPTER II

### OBSERVATION LANGUAGE LESSONS

#### CHILDREN AS OBSERVERS

The senses of children are ever active in storing their minds with a great amount of knowledge gained at first hand and not through books. But little children as a rule do not observe closely. Their eyes flit from object to object hastily, with the result that much of the knowledge gained is superficial and vague.

It is the function of the home so to direct the children that they may form habits of studying things closely and carefully, for upon the development of right habits of observation depends the development of all intellectual life.

#### TRANSITION FROM HOME TO SCHOOL

The wise teacher will use the knowledge which the children have gained while at home and make it the natural means of transition from the education of the home to that of the school. She will engage the little people in conversation and urge them to talk freely about the things at home, their household pets, the birds, flowers and trees, and anything which has come within the range of their observation.

#### PURPOSES OF THESE LESSONS

The teacher should, however, do more than have the children tell about what they have seen and heard. Things should be brought into the schoolroom which are to be studied under the guidance of the teacher. To do this work

effectively the teacher must have in mind the purposes of the observation language lessons. These may be summed up as follows:

1. To cultivate the senses.
2. To clarify and organize the body of knowledge the pupils acquire outside of school and to extend and enlarge this knowledge.
3. To cultivate a love for nature.
4. To cultivate language and thought power.

### SELECTION OF MATERIALS

There is a wealth of material the teacher can choose from, for these exercises. Naturally the material selected in a city will differ from that selected in a village or in the country. Each season of the year, also, both in the city and country, will have its special offering. Two tests, however, should always be applied in selecting material: Is it interesting to the pupils; and, has it cultural value? Pictures may also be used, but while they may serve a good purpose it must be remembered that the most interesting picture book is nature herself.

### THE DESIRE TO COLLECT THINGS

The desire to collect things is inherent in all children. This habit should be carefully cultivated by parents and teachers. Every child and every schoolroom should have a collection of interesting things that nature furnishes for nothing, requiring only that we look for that which she has to offer.

### METHOD OF PRESENTATION

In presenting an object for study, the teacher should so place it before the class that all pupils can see it. Then she should encourage pupils to tell what they know about it.

The success of the exercise depends upon the teacher. If she is interested in the matter presented and by skillful questions gets the children to make observations and to tell what they have seen or learned, they will respond with the same enthusiasm as that manifested by the teacher.

When the pupils have spent some time studying an object and telling what they have observed, it is a good plan to have them summarize what was learned. In the first few grades the teacher naturally must come to the pupils' assistance in securing these summaries.

The teacher who is skillful in drawing has a great advantage in this work. Sketching an object or a part of it on the board will help in emphasizing it and fixing it in the memory. Children, also, should be led to make sketches, crude though they may be. The very fact that they are to make an attempt at sketching causes them to observe more closely. In the first and second grades the first efforts might be limited to copying sketches made by the teacher.

### INFLUENCE ON LANGUAGE

The observational exercises should be as conversational in character as possible. Pupils should be encouraged to speak freely and, as a rule, in full sentences. Children enjoy talking about real things and thus these exercises will help in cultivating the power of expression. Beginning with the second or third grade, pupils may base simple written compositions on the observation work.

### HOW THE FACT SIDE MAY BE RELIEVED

Finally it must be remembered that while the general purpose of these observation language lessons is to enlarge the body of knowledge of things appealing to the senses, the work in school should be so conducted that the pupils will

have an increased interest and love for the things in nature and in art. For this reason, especially in the first few years, the fact side should be relieved by introducing in each exercise a suitable story, poem or song.

### ILLUSTRATIVE EXERCISE — THE ROBIN

The teacher should secure from the school museum a mounted specimen of a robin. If such a specimen cannot be had, the picture of a robin will suffice.

There is no set way to conduct this exercise. The teacher may begin by calling attention to the size, shape and color of the robin, or she may begin by having the children tell what they know about the robin. Probably the latter course is preferable. With a little encouragement on the part of the teacher the children will talk freely about what they have seen the robin do, about its nest and the little baby robins.

After this preliminary work the teacher may ask suggestive questions which pupils may answer or which she may answer herself.

### METHOD OF PROCEDURE

It is spring. Snow and ice have disappeared and the robins have come again. Where were the robins in winter? Why did they not stay with us? Here the teacher may find it necessary to tell the children that in the fall of the year the robins fly to warmer regions and return to us in the spring. For this reason the robin is called a bird of passage.

Let us examine the pretty robin more closely. What is the color of its head? What is the color of the upper part of the robin? The tail? What is the color of the throat? What is the color of the breast? What is the color of the wings?

What does the robin do during the day? How do the

robins build their nest? Where do they build it? What do the robins eat? The robin is a useful bird because he lives mostly on harmful insects and we ought not to begrudge him a few cherries as dessert. Have you ever seen a robin protect the nest? What do you like best about the robin?

Have you ever seen robins feed their little ones? Sometimes the father and the mother robin are out searching for food at the same time. Then the baby robins usually lie sleeping with their heads hanging over the side of the nest. But as soon as the limb moves ever so little, every baby robin's head is up and its mouth wide open ready for the food. Do you know how often a baby robin is fed? Every fifteen minutes is dinner time for the baby robins, and every day each little robin eats at least two times its own weight in worms. No wonder the little ones grow rapidly.

Have you ever seen the father and mother robin teach the little robins how to fly? It may be necessary for the teacher to tell how the bird parents tempt the fledglings to leave the nest by holding worms just out of their reach, how the little ones in trying to get the food fall fluttering from the nest; how the parents then teach their little ones their first steps in hopping and running; and how later they teach them to fly.

This more or less informal study of the robin should be followed by a study of a pretty selection, so that the pupils may be led to see the robin with the poet's eye.

### SIR ROBIN

Rollicking Robin is here again,
What does he care for the April rain?
Care for it? Glad of it! Doesn't he know
That the April rain carries off the snow,

And coaxes the leaves to shadow his nest,
And washes his pretty red Easter vest,
And makes the juice of the cherry sweet,
For his hungry little robins to eat?
—*Lucy Larcom.*

The teacher should write the above stanza on the board. Just what purpose the stanza is to serve will depend on the grade in which it is used. If it is used in a first grade the teacher should read it to the children in such a way that they may catch the spirit that actuates the robin in coming so early to his Northern home. Naturally in a second or third grade the children will read the stanza themselves.

However, whether the stanza is read by the teacher or pupils there should be joined to it a thought analysis which may be suggested by the following questions:

The first line tells us that the robin has come back. What question does the second line ask? What in the third line tells us what the robin thinks of the April rain? Is the April rain usually cold or warm? Does the robin care? Is some of the winter's snow on the ground in April? What does the April rain do to the snow? Does the sun help? How does the April rain coax the leaves out? What does "to shadow his nest" mean? What is meant by "red Easter vest"? Why does the poet call it an Easter vest? Do you like the name robin red breast? What else does the April rain do? Do the hungry little robins eat many cherries? What do they mostly eat?

After the discussion on the stanza the teacher should help the children to commit it to memory.

### ILLUSTRATIVE EXERCISE — GERMINATION

Simple lessons on the germination of plants may be begun in the first grade. Some time in the early part of April the

teacher should plant seeds of the bean, morning-glory and corn in boxes filled with sand, carefully marking each row. The sand must be kept moist and warm so that the seeds will sprout within a short time. After a few days specimens of the beans may be taken out and compared with the dry seeds. After a few days more another row of seeds may be taken up and the changes noted. In this way the pupils may be led to observe and describe the seeds while germination is in progress. Naturally these lessons will be given from time to time in the course of a month or two.

A few seeds should be planted and not watered; a few should be planted and watered but kept in a dark place; some should be kept in a cool place. In this way pupils may be led to discover that growing seeds need moisture, warmth, air and sunshine.

The teacher should guard against attempting to do too much on the fact side with the children in this grade. By means of these lessons children may be led to watch the awakening life in seeds and observe the development of roots, stems, leaves and flowers.

At an appropriate time after these lessons are begun the teacher should soak many beans in water for a day or two and then have the children remove the skin and find the little plantlet hidden between the two thick seed leaves.

To give the poetic touch to these lessons the teacher may write the following poem on the board and base a conversational exercise on it:

THE SEED

In the heart of a seed
  Buried deep, so deep,
A dear little plant
  Lay fast asleep.

"Wake!" said the sunshine,
"And creep to the light!"
"Wake!" said the voice
Of the raindrop bright.

The little plant heard
And it rose to see
What the wonderful
Outside world might be.
—*Kate L. Brown.*

What does the first stanza tell us? Why may we say the plant lay fast asleep in the heart of the seed? What did the sunshine say to the seed? How do you know that sunshine is necessary to have plants grow? What did the raindrop say to the seed? Is water necessary to have the plant grow? Let us recite together the last stanza.

After this study of the poem the children will watch the development of the seeds with increased interest. The teacher might also distribute various seeds among the children and ask them to request their mothers to plant them at home. The children will naturally enjoy helping their mothers in caring for the seeds and will be anxious to report changes in the appearance of the plants from time to time. Then, also, with the assistance of the mother, the life history of a plant from seed to seed may be studied, and thus, also, the interest of the mother in the education of her children may be kept up.

## CHAPTER III

### STORY TELLING

#### FAIRY TALES, FOLK-LORE STORIES, MYTHS AND FABLES

These stories naturally stand foremost in furnishing intellectual food for children. They interest children and have a classic value when maturity is reached. They have been the property of the human race for centuries and have been purified by succeeding generations. They are simple and childlike, and furnish wide opportunities for the exercise of the imagination because they contain no names of particular persons, and happenings are controlled by neither time nor place. They appeal to the individuality of children and serve as a basis for ethical truths and judgments which can be made to react on character. If the selection made is a judicious and a pedagogical one, fairy tales and folk-lore stories will constitute a rich fund of material that will appeal to the feelings and poetic sense of the children. Children whose minds are saturated with these stories remain children longer, and thus they are guarded against becoming blasé. These stories should constitute the basis for most of the language work in the first two years.

#### STORIES FROM HISTORY

These stories, while taken from history, should not be biographical in character. They should be selected to depict some trait of an historical personage, like honesty, perseverance, heroism and truth; for ideal conduct and charac-

ter, as revealed in stories, exercise a great influence for good on the daily life of children.

### GROTESQUE NARRATIVES

These stories appeal to children because of their picturesqueness, sentiment and truths contained in them. Such are the stories of the East, of which the most notable are the stories from the *Arabian Nights.*

### HUMOROUS STORIES

Children delight in the humorous, comical, laugh-producing stories. In stories like *The Peterkins,* no foolish person is too foolish for children because opportunity is offered them to compare their superior wisdom with that of the stupid character depicted in the story. It gives them a chance to be proud of their own astuteness and knowledge.

### BIOGRAPHICAL STORIES

These stories should be taken both from the field of general history and American history. There is, however, such a wealth of biographical stories that the temptation to include too many such stories is a constant menace to thoroughness. It is best to select only a few characters, and let these be of the commanding type, such as illustrate by their aspirations and deeds the ideals of the age in which these makers of history lived.

### IMPORTANCE OF STORY TELLING

Twenty years ago G. Stanley Hall declared that story telling was a lost art. If this was a true statement at the time it was made, it is so no longer. For years teachers have recognized the importance of story telling as an early

phase of language work. They have come to realize that the mother's method of teaching language in the home should be followed in school. If teachers have not become adepts in the art of story telling it is because little effort was made in that direction while they were being trained for teaching. For any teacher can become an accomplished story teller with practice. Furthermore, it is of great importance to acquire the art of story telling because oral presentation plays so important a part in teaching.

### TEACHER'S PREPARATION

Before attempting to tell a story it is necessary to make careful preparation. This consists first of all in knowing the story. By knowing the story is meant not simply the ability to tell the words, but to appreciate thoroughly the art side, for every good story is a piece of art. It is necessary to feel it, to live it. Then only can it be told in a way to make it realistic. The teacher must have a clear conception of every picture contained in the story before she can hope to tell it in so enticing a way as to compel attention. It may even be necessary for the teacher to commit the story to memory and then "tell it to herself" aloud to secure confidence in herself as a final step in the preparation.

### HOW STORIES SHOULD BE TOLD

When the teacher knows the story so well that she is conscious of freedom, spontaneity, and power to abandon herself to the dramatic element in response to the ever-changing moods of little children, she is prepared to tell it to the class, and not before. But while a little of the dramatic element may safely be introduced, naturalness and directness should never be sacrificed. There may be mani-

fested much enthusiasm, but no affectation; much art in captivating and holding the attention of the little ones, but no attempt at a display of elocution or histrionic ability. Teachers should, however, enhance the effect on pupils by cultivating a rich, clear, melodious voice, distinct articulation and enunciation, and absolute accuracy of speech.

Many stories should be told with no expectation of retelling on the part of the pupils. Children's minds may be surcharged with the stories that occupy the lowest rounds of the classical ladder, and much good will result, but a selected few should be worked over carefully in class to cultivate the critical reflective attitude of pupils. Unless that is done the benefit accruing will lack in directness and in positiveness.

It is best, perhaps, to tell a story in its entirety before engaging pupils in conversation relating to it. The questions should be such as will help in clarifying thought and in reaching the spiritual element in the story. This takes time and skill, and, above all, requires perfect sympathy between pupils and teacher, to the end that the children will be free to tell their inmost thoughts. After a story has been worked over in this way it should be retold in its entirety by the pupils, but in this formal reproduction too much emphasis should not be placed on exactness of reproduction. The effort of the teacher should be to create vivid pictures in the minds of the children, so that when they are called on to tell the story they will describe their mental pictures rather than simply give the words of the story.

### DO NOT INTERFERE WITH THE PUPIL IN TELLING A STORY

When a child retells a story he should be let alone, and not be harassed by questions or directions. He should be

allowed to tell it in his own way, after his own fashion. He should be permitted to introduce faulty expressions and childlike sentence structure. He should be encouraged to use expressions he has discovered himself and make changes in the story suggested by his imagination. His tongue is to be loosened. His thoughts are to flow freely and unreservedly, without check or hindrance. One day each week might with advantage be set aside for review story telling, in which children should be permitted to select from the entire list of stories their favorite ones and tell them to the class. They should also be encouraged to tell stories not worked over in class, but which they may have read or heard at home.

### APPEALING TO THE CREATIVE IMAGINATION

Telling a story for reproduction is the method usually followed. Its success depends largely on the power of the reproductive imagination. A child with a good ear and fair understanding will experience little trouble in reproducing stories adapted to his stage of development. But if we have in mind at all times the main purpose of intellectual education, namely, developing the thought power, we must do more than to get the pupils correctly to reflect the thought of others. Not only must the reproductive imagination be cultivated, but also the creative. C. Lloyd Morgan truly says:

"Children are often highly imaginative; and nothing is commoner than for the unimaginative teacher to ruthlessly snub down the imagination of the child—which is, indeed, a delightfully simple operation, requiring neither experience nor tact. No doubt the imagination is often wild and wayward; but our duty is to train it, not to crush it. And, unfortunately, the former is a far more difficult thing to do

than the latter. Snubbing is so easy; the helpful guidance of the imagination so difficult."

There is another form of story telling which has for its purpose the furnishing of opportunity for the exercise of self-activity in constructing the story the teacher has in mind. According to this method the teacher should first of all state to the pupils what may be termed the introductory synopsis of the story. This serves as a circle of limitation to the flights of the creative imagination of the children.

Having stated briefly what the story is about, the teacher should begin to tell it in detail, and, stopping at a suggestive point, ask a pupil to continue the part told. With a little ingenuity and carefully planned questions pupils can easily be led to build up a story based on the part told by the teacher. Of course, they will not construct the story exactly as the teacher has it in mind, nor is that intended. The pupils are to tell a part of the story as suggested by the part told by the teacher, and in doing so they are exercising their creative imagination, which is the principal purpose the teacher has in mind. After several pupils have been given an opportunity to construct a part of the story, the teacher should take it up where she left off, tell another part, and, again stopping at a suggestive point, ask the pupils to continue the story, and so on until the entire story is worked out.

As may easily be inferred, this method is on a much higher plane than the other. Hence it demands perfect mastery of the story and skillful management of pupils in bringing them back from their imaginative wanderings into the imposed circle of limitation. But the extra burden it entails is more than compensated for by the eagerness and the interest displayed in thinking out scenes and situations

never thought out before. After all, it is self-activity, not passivity of mind, that we should strive to cultivate.

## SELECTED STORIES, AND HOW TO TELL THEM

### THE EYE OF GOD

A brother and sister were alone at home. The brother said to the sister, "Mother is gone, let us look for something good to eat and enjoy ourselves." With a roguish twinkle in her eye, the sister replied, "If no one sees it, I am willing to do so."

"Then come with me to the kitchen," said the boy. "There, I know, we can find some cake which we can eat." But his sister said, "No, our neighbor is at work near the window and he will see us." "Then come with me into the pantry," said the boy. "There, I know, mother keeps her honey jar." But his sister said, "No, the neighbor's wife is sitting at her window sewing, and she will see us." "Well, then, come with me into the cellar," said the brother. "There we can eat apples, and no one can see us because it is pitch dark." But his sister replied, "No, there God will see us, for He sees everything, even in the dark." Then the boy became frightened and said, "Then we had better not eat anything at all."

#### DISCUSSION

In learning to tell this story, the teacher will find it easier if she pictures the successive scenes suggested by the story. The children are probably in the sitting-room when the brother proposes to have a good time during the absence of the parents. The first suggestion of the brother takes us to the kitchen, the second takes us to the pantry and the third to the cellar.

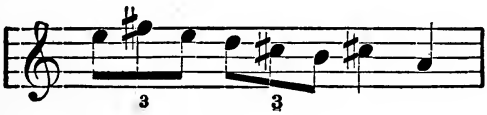
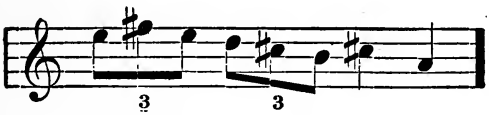
The teacher will discover that when pupils reproduce the story they are apt not to use the direct quotations and thereby lose much of the charm of the story. The teacher should, therefore, urge the children to tell the story just as she told it. It may even be necessary to assist the children

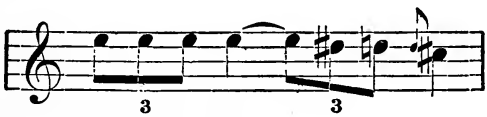
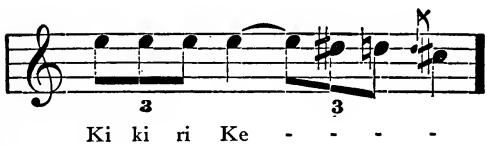
by asking them such questions as, What did the sister say? What did the brother say?

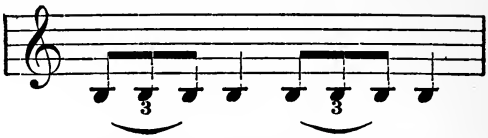
After two or three of the best pupils have reproduced the story the teacher should ask a few questions to bring out the meaning of certain parts. The teacher well knows that the little girl, from the beginning, did not intend to join her brother in the escapade. We know that she acted the part of his guardian angel and that she knew all along that her brother could not name a place where no one could see them. Did the sister enter into the plan suggested by the brother? is a question that will elicit various answers. The key to the entire ethical situation lies in the phrase, "with a roguish twinkle in her eye."

The moral of the story is quite evident, and hence should not be made too prominent by the teacher. The story depicts temptations that come to all children many times, and while it is well to bring out the idea that they should withstand temptations, there must always be the reservation that even if the children had yielded no great wrong would have been committed, for, after all, the children were in their own home, and the cake and honey really were intended for them. There is always danger in making the moral element too burdensome and thus cause it to lose in force and effectiveness. We must remember that the boy was actuated more by his love of fun than by the baser motive which we are sometimes too ready to ascribe to actions of this kind. The prettiest part of the story is the delicate but effective way in which the sister proceeded in bringing her brother to the realization that what he proposed to do was wrong.

## THE BEAUTIFUL RAYS

The sun was just rising above the horizon and beginning to send out his beautiful rays to wake the sleepers in the whole land. A ray touched a lark, and, darting out of his nest, he flew high up in the air and sang,

Another ray awoke a little hare, which, without rubbing his eyes, ran out of the forest into the meadow to look for tender grass and juicy herbs for his breakfast.

A third ray reached the chicken coop, and immediately the cock called out,

and the hens flew from their perches to look for food in the yard and to lay eggs in the nests.

A fourth ray struck the dove cote, and the doves called out,

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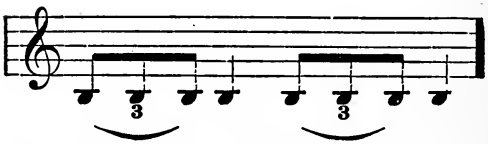

What shall we do? What shall we do?

for the door was still shut. But when it was opened they all flew to a distant field to pick up the grain which was left by the reapers.

A fifth ray came to a little bee. The bee crept out of the hive, cleaned its wings and buzzed around the flowers and the blossoming trees collecting honey, which it carried home.

Then came the last ray, which touched the bed of the lazy man and tried to wake him, but he did not get up; he simply turned over and continued to sleep while the others worked.

### DISCUSSION

This is a story that will appeal particularly to children who have enjoyed taking care of rabbits, chickens or pigeons. It introduces children to the animal world with which they are most familiar and in which they are most interested. The story is quite difficult to tell because it demands that the teacher imitate the song of the lark, the crowing of the cock and the peculiar call of the dove. The teacher will appreciate that the expressions used in the story can only be suggestive of the real calls.

To help the teacher in imitating the lark, the cock and the dove, their calls have been set to music and embodied in the story. It will be found that the music is so simple that the average person will have no trouble in singing it easily. Those who do experience trouble in reading the music might have the airs played for them. It will be found that one or two hearings will be sufficient to fix the tones. The little "motif," it is hoped, will give color to the story.

## THE CROCODILE, THE TIGER, AND THE TRAVELER

On a narrow road between a steep hill on one side and the River Ganges on the other, a traveler was walking alone. Suddenly, from the top of the hill, a ferocious tiger came bounding toward him. The traveler was just about to jump into the Ganges to save himself by swimming, when from its waters emerged a large crocodile.

"I am lost," the traveler cried, and sank on his knees. At that moment the tiger leaped at him and landed in the jaws of the crocodile.

### DISCUSSION

This story is a favorite one with little children. No matter how often they hear it, they take delight each time in the well-deserved though grewsome end of the tiger.

When we think through a story the mind virtually is transformed into a moving-picture show. The first picture suggested by the story is that of a man walking on a road with a steep hill on one side and a broad river on the other; the second picture introduces the tiger into this scene of contentment; the third shows the man on the bank of the river trying to escape from the tiger and facing the crocodile; the fourth may be looked upon as a series of moving pictures, with the man on his knees and the crouching tiger

ready to jump, then the tiger in the air directly above the man, and finally the tiger in the jaws of the crocodile.

When the children have heard the teacher tell the story and have told it themselves, they should sketch one of these pictures on paper or on the blackboard. The sketches, to be sure, will be crude affairs, but they are another form of expression and will help in creating an interest in language work.

### THE HERDSMAN'S FLUTE

There was once a poor herdsman who so pleased his King that the King took him to his palace to live. In the course of time the King appointed him his treasurer. But, soon after this, reports reached the monarch that he was dishonest, and that he was gathering a great treasure for himself in one of the underground vaults of his castle.

The King thereupon visited the treasurer. He examined his castle very carefully, and finally asked to be taken to the vault where the official, according to the servants, was in the habit of spending considerable time each day.

The treasurer willingly conducted his King through the underground passages until they reached a heavy iron door. When it was opened, they stepped, not into the expected treasure chamber, but into a room which was entirely bare except for one table and one chair. On the table lay a herdsman's staff and near it a herdsman's flute. Through the one small window could be seen the green meadows and the forest-clad hills.

Then the treasurer said, "O, King, you compelled me in my youth to leave my sheep to go with you to your court. You were pleased with the services I rendered you, and you honored me by asking me to become your treasurer, and so I came to live in this palace. Here in this room I spend an hour each day to be reminded of my happy herdsman's life, and to sing the songs I used to sing while herding my sheep. O, that I could go back to the hills of my fathers, where I was happier than I have ever been here at court!"

The King, ashamed that he had been suspicious of so honorable a man and touched by his simple words, embraced him and begged him to remain in his service.

DISCUSSION

The story of *The Herdsman's Flute* may be used as low as the third grade. After the teacher has told the story to the class, she should engage the pupils in conversation, that they may understand it more fully and better appreciate its deeper meaning. Questions like the following may be asked: What is a herdsman? A monarch? A treasurer? An underground vault? Why, do you suppose, the King wanted the herdsman to be his treasurer? Describe the room to which the treasurer was compelled to lead the King. Why did the treasurer wish to return to his former home? What effect did his appeal have on the King? What kind of a man was the King? Did the herdsman continue in his service? What makes you think so? Why do you like the story? Which part do you like the best? Why?

The teacher should tell the story again. She should then help the pupils to get the pictures suggested by it and have them tell it again.

Too much time should not be spent on any one story. When several pupils have told the story with a fair degree of accuracy, the teacher should have the pupils tell other stories previously learned. In this way the interest in all of the stories will be kept up.

## HANS THE BRAGGART

At a King's court, in the olden time, there lived a young nobleman who was known as Hans the Braggart, for he was always boasting of the great things he could do, but which he never accomplished. The King's jester resolved to teach Hans a lesson, and this is the way it happened.

One day the King desired to have birds for his dinner, so he said to the young nobleman, "Hans, go into the forest and shoot for

me ten birds." Hans replied, "Not ten, but ten times ten will I shoot for you." "Very well," said the King, "If you are such a good marksman bring me a hundred. For each bird I shall give you a dollar."

This the old jester heard and at once ran into the forest, collected the birds about him, and said to them:

"Away, little birds, away,
Hans Braggart comes this way,
Would shoot a hundred birds today."

When Hans Braggart came into the forest he could not see a bird, for all were hiding in their nests. So he had to return empty-handed to the King. Because he did not keep his word the King locked him up in prison for a hundred days.

One day after Hans had been released from prison the King said to him, "Today I should like five fish for my dinner." Hans was tempted to offer to get a hundred fish for the King, but he bethought himself of the hundred days in prison, and so decided to be more modest in his promises. He therefore said to the King, "Not five but fifty will I catch for you." "If you are such a good fisherman," said the King, "then, bring me fifty, and for each fish you catch you shall receive a ducat."

When the jester heard this he hurried to the sea and called to the fish:

"Away, little fishes, away,
Hans Braggart comes this way,
Would fifty fishes catch this day."

Now, when Hans came to the sea, not a fish could he catch. They had all swum to the other shore. So he had to return empty-handed to the King. He was again locked up in prison because he had not kept his word. This time it was for fifty days.

When the fifty days had passed, the King said to Hans, "Much do I desire a hare for my dinner today." Careful not to be too boastful, Hans replied, "I will kill for you at least ten hares." To this the King made answer, "If you are so good a hunter bring me ten hares, and for each one you shoot I shall give you a gold piece."

When the jester heard this he hurried into the forest and called out:

"Away, little hares, away,
Hans Braggart comes this way,
Would shoot ten little hares this day."

Now, when Hans came to the forest he could not find a hare. Again the King had him imprisoned—this time for ten days—because he had not kept his word.

When he once more obtained his freedom, the King said to him, "I should like a deer, that I may have a roast for my dinner." The young nobleman, remembering how his boasting had caused him so much suffering, modestly replied, "I shall go to the forest and try to shoot a deer for you, O King."

When he came into the forest he saw a deer, and shot it and brought it to the King. The King smiled and said, "My dear Hans, I thank you for the deer, but hereafter do not promise what is impossible for you to accomplish."

The jester laughed to think how well his plan had succeeded and that henceforth Hans would boast no more.

### DISCUSSION

*Hans the Braggart* is a story that appeals to children without the necessity of their applying much thought analysis to it. The punishment meted out to the boaster after each failure to do what he promised will appear just to the children, and the repetition of the "number idea" will add piquancy to the story.

If the teacher has mastered the story so that she can tell it well, she will find that even the weakest pupils in her class will have no difficulty in reproducing it.

It is best not to say anything about the moral. If there is a "Hans the Braggart" in the class, the pupils will make the application readily enough.

## USE OF STORIES IN APPEALING TO THE CREATIVE IMAGINATION

There are various ways in which children may be led to construct parts of a story the teacher has in mind. The teacher may begin by stating the introductory synopsis:

This story is about a little girl who was lost to her mother. She finally reached the home of some good people with whom she lived for several years.

Then she should begin to tell the story. Perhaps the first stopping point should be after the sentence, "One day she took her little girl with her." It will be observed that several questions are introduced after each such closing of a part told by the teacher. This might be construed to mean that the only function of the teacher is to ask those questions. It should be borne in mind, however, that the questions are suggestive only, that others may be suggested by the parts of the story told by the children, and that the chief function of the teacher is to encourage self-activity on the part of the children. There must be perfect freedom in the exercise of the creative imagination when once the children begin to tell parts of the story. It will be found that they often build up an entirely new story, thus giving proof of the effectiveness of the teacher's work. Care should then be exercised in not hurting their feelings when it becomes necessary to bring the class back to the circle of limitation as imposed by the introductory synopsis, so that the teacher may continue the story from the point where she left off. While the entire story upon which this exercise is based has not been introduced, it will be found that the parts used will make it easy for the teacher to secure the hearty cooperation of the pupils. The successful presentation of stories according to this

method depends so much on the skill, enthusiasm and ability of the teacher that she should make special preparation before attempting to use a story as a basis for having children exercise their creative imagination.

BIRDIE

Once upon a time there lived in a village a poor widow and her little baby girl, two years old. During the summer the poor woman often went into the neighboring forest to pick up wood for the winter. One day she took her little girl with her.

How did the little girl help her mother?

What did the mother do one day, do you suppose, when the little girl got tired?

The mother was tired, also. While she was sitting under the tree with her little girl in her lap she also fell asleep. While the mother and child were sleeping a great eagle was flying overhead.

Tell what happened to the little girl.

How did the mother feel when she woke up?

What did she do?

How long did she look for the child?

Why did she run to the village to give the alarm?

Did the villagers find the child?

Was the mother finally forced to give up the child for lost?

Why were the villagers kind to the poor woman?

The eagle's nest was in a tall pine tree many miles away. It happened that a hunter passed by the tree just when the eagle placed the child in its nest. The hunter heard the cries of the child.

Tell how he rescued the child and to what place he carried it.

The hunter had a little daughter called Lena.

When she opened the door for her father and saw the child, what do you suppose she asked her father?

The hunter named the child "Birdie."

Why?

Tell the story the hunter told Lena.

Why did Lena like the idea of having little Birdie for a sister?

Lena and Birdie became good friends. They were always together. When the hunter came from the forest with berries, Lena was always anxious to have Birdie get her just share.

In what other way, do you suppose, did Lena try to please Birdie?

How did the children amuse themselves?

Did Birdie ever speak of her mother?

What did Lena do then?

Birdie stayed in the hunter's home until she was seven years old.

Whenever the hunter visited surrounding villages he told the story of the finding of little Birdie. One time he visited a village many miles from his home. It was the village where Birdie's mother lived.

Tell the story that the hunter told one of the men of the village.

What did the man tell the hunter?

Where did the men go then?

Tell the story the hunter told the poor woman.

What did Birdie's mother decide to do?

Did they start on their journey immediately? Did some of the villagers go along?

## OTHER EXERCISES

Imagine yourself to be Birdie and tell the story she told her mother about her life in the hunter's home. Use the pronoun *I*.

Tell the whole story, using the following outline:

1. A poor woman goes to the forest to pick up wood.
2. Her little baby girl is carried far away by an eagle.
3. A hunter rescues the little girl and takes her to his home.
4. Birdie is restored to her mother.

## THE BREMEN TOWN MUSICIANS

A man had a donkey who had carried sacks to the mill for him for many years. But the donkey at last grew old and feeble. Then the master said:

"I cannot afford to feed an old donkey that can no longer work for me. I will drive him out of my barn and let him go where he pleases."

The poor donkey felt sad to think that his master should turn him out to die without even thanking him for the work he had done. But he did not despair. He made up his mind to go to Bremen to be a town musician.

After he had gone a short distance he saw a dog by the roadside howling piteously.

"Why do you howl so loud?" asked the donkey.

"Oh," said the dog, "because I am old and am getting weaker each day, and can no longer hunt for my master, he wanted to kill me, but I ran away, and here I am. How I am to get food for myself, I do not know."

"I'll tell you what," said the donkey, "you come with me. I am going to Bremen to become a town musician. You also can play in the band."

"All right," said the dog. So they walked on together.

Within a short time they saw a cat sitting by the road. She looked sad and forlorn.

"What is the matter with you, friend cat?" asked the donkey.

The cat replied, "Who can be happy with so bad a mistress? Because I am getting old and my teeth are dull and I prefer to sit behind the stove instead of trying to catch mice, my mistress wanted to drown me, but I escaped, and now I do not know what to do."

The donkey said, "Come with us to Bremen. You know how to make music at night. You can be a town musician."

So the cat went along with the donkey and the dog.

After walking for some time they came to a farmyard. On the gate post they saw a rooster and he was crowing with all his might.

The donkey said, "Why do you crow so loud?"

The rooster answered, "I just overheard my mistress tell the cook to cut off my head tonight. The cook is to make me into soup tomorrow and so I have made up my mind to crow until I die."

The donkey said, "Come with us to Bremen. That will be better than dying. You have a powerful voice, and if we all sing together people will take notice of us." The rooster thought it was a good idea and the four walked away together.

But they could not get to Bremen in one day. Toward evening they came to a forest. Here they decided to stay for the night. The donkey and the dog lay down under a large tree. The cat climbed up into the branches and the rooster flew to the very top of the tree. There he thought he would be safest. Soon he saw a light in the distance. He called to his friends, "I see a light, and where there is a light there must be a house."

The donkey said, "Let us go there. Our bed is not comfortable here." The dog said, "I am willing. Perhaps I can find a few bones with a little meat on them." So they all walked toward the light. The light became brighter and soon they stood before a house. The donkey went up to the window and looked in.

"What do you see?" whispered the dog.

"I see a table in a large room and on the table are good things to eat and drink. It is a robbers' house and the robbers are sitting around the table and are enjoying themselves," whispered the donkey.

"I wish I had some of the bread," said the rooster.

"I wish I had some of the milk," said the cat.

"I wish I had some of the meat," said the dog.

"I wish I had some of the wine," said the donkey.

Then the animals planned to frighten away the robbers. The donkey placed his forelegs on the window sill. The dog jumped on the

donkey's back. The cat climbed on the dog's back. The rooster flew up and perched on the cat's head. Then they all began to make music. The donkey brayed. The dog barked. The cat mewed. The rooster crowed. Suddenly they fell through the window into the room, breaking the glass as they fell. When the robbers heard that dreadful noise they became frightened, jumped up from the table and ran into the woods. Then the four companions sat down at the table and ate as though they had to fast for a month thereafter.

When the friends had feasted to their hearts' content they put out the fire and looked for a place in which to sleep, each according to his nature. The donkey lay down in the yard. The dog lay down behind the door. The cat curled up near the warm ashes on the hearth. The rooster flew up on the roof. They were all tired out on account of their long journey and were soon fast asleep.

But the robbers had been watching the house from afar. When they saw that no light was burning and everything appeared quiet, the captain said, "We were fools to be frightened so easily." Then he ordered one of the robbers to go to the house to find out who was there.

When the messenger reached the house he stealthily went into the kitchen. He took out a match, and, seeing the fiery eyes of the cat, he thought they were coals of fire. He tried to light his match by touching it to one of the "coals of fire." But the cat flew at his face spitting and scratching. This frightened the robber and he ran for the door. Just as he was passing out the dog bit him in the leg and when he reached the yard the donkey kicked him. The rooster heard the noise and crowed with all his might, "Ki ki ri ke, Ki ki ri ke."

Then the robber ran back to his companions as fast as he could. He was terribly frightened. "O captain!" he called out, "in the house is a terrible old witch. She breathed on me and scratched my face with her long sharp nails. Behind the door stands a giant with a long, sharp dagger. He stabbed me in the leg. In the yard is a great monster who beat me with a big club. And up on the roof sits the judge. He kept calling out, 'Bring me the villain! Bring me the villain!'"

When the robbers heard this they were terribly frightened. They did not dare go near the house again but they went far into the forest to build another house.

The four Bremen town musicians liked it so well in their new home that they stayed there.

FIRST PRESENTATION

In telling the story the teacher should have in mind the three parts into which it naturally divides itself, namely:

1. How the four "musicians" came to be associated with each other.

2. How they captured the robbers' house by means of their music.

3. How they established themselves in their new home.

This story is well adapted for first-grade pupils but may also be used in a second or third grade. It may seem to some teachers that the vocabulary of the story is too difficult for the pupils of the first grade. If the teacher who is to use the story in a first grade is of that opinion, and she ought to be the best judge, she can readily simplify it by breaking up the longer sentences into shorter ones, by using shorter words and by repetition of parts told. But, as a rule, it will be found that a more difficult and extensive vocabulary can be used by the teacher in telling stories to children than can be used in stories which children are to read themselves.

The story lends itself to a form of treatment in which the teacher encourages the pupils to anticipate some of the things said or done by the actors. When, for example, the teacher reaches the point in the story where she says, "Then the master said," she should stop and allow pupils to tell what he may have said. There are many points in the story where the teacher can stop to ask the question, What did he say? What did the dog do? The cat? The donkey? The rooster? What happened then? Many other questions will suggest themselves to the teacher while

telling the story. The teacher's aim will be to have pupils construct as much of the story as possible.

After the first part of the story, How the four musicians came to be associated with each other, has been told in the above way, some pupil may be asked to tell this part in a connected way. This would naturally not be a perfect reproduction, nor is that intended. The effort of the teacher should be to make children self-active. If changes are introduced they should be welcomed, not discouraged.

In a similar way each of the other units should be worked out.

### SECOND PRESENTATION

In the second presentation of the story, questions should be asked to bring out the facts of the story, and others that will cause the children to reflect on the facts, thus: Tell me how the donkey came to leave his master. Do you like the donkey's master? Why not? Do you think the donkey would have made a good musician? Why do you like the donkey? Where did the donkey go and whom did he meet? What did the donkey say to the dog and what did the dog answer him?

What did the donkey and dog do then? What did the cat say to the donkey? Why did the rooster crow so loud? Should persons keep such animals after they are old?

Why could the friends not get to Bremen in a day? How did they intend to spend the night? What did the rooster see from his perch? Tell what the animals did to get the robbers out of the house. Could they have accomplished what they did if they had not worked together, but each one for himself? Do you know what is meant by "In union there is strength"? Tell what happened to the robber that came back. Tell the story he told his captain.

Did the robber believe what he was saying? Do you think the four companions did right in taking the home away from the robbers? Why?

The children are now ready to tell the whole story, but again it is urged that pupils should not be held strictly to the facts presented in the story. They should be encouraged to allow their imagination to have free scope.

## THE SHOEMAKER AND THE ELVES

The teacher should first of all give a brief summary of the story somewhat as follows:

I shall tell you a story about an honest shoemaker who tried hard to get along in the world, but luck seemed to be against him. He became very poor, but he did not despair. Help finally came from a most unexpected quarter, and the shoemaker never again was in want. This general summary is given so that the teacher may be in a position to check talking at random by pupils by referring to the limitations in the summary.

The story should be divided into units, and each unit should be developed somewhat as follows:

### FIRST UNIT

*Teacher.* I shall tell you today how the shoemaker cut out the last pair of shoes in the evening, and what he discovered the next morning that made him happy.

The shoemaker worked very hard and still did not earn enough to live on. How do you suppose that happened?

*Possible Answers.* Perhaps he owed somebody money, and so he had to pay out the money when he sold shoes. Perhaps his children were sick and he had to pay the doctor. Perhaps the shoemaker was sick a long time and hence could earn no money.

*T.* I do not know what made him poor, perhaps you are right. At last all he had in the world was gone except just leather enough to make one pair of shoes. He cut these out at night and meant to rise early in the morning to make them up. His heart was light amid all his troubles for his conscience was clear. So he went quietly to bed, left all his cares to God, and fell asleep. Why was his conscience clear?

*P. A.* He was a good man and always did right. Although he was poor he was not to blame for it. He was willing to work.

*T.* In the morning after he had said his prayers he sat down to work, but there was no work for him to do. What had happened during the night?

*P. A.* Perhaps somebody stole the leather.

*T.* Would that make him happy? You remember I said something happened that made him happy.

*P. A.* Perhaps somebody brought him much leather as a present. Perhaps a friend made the shoes for him at night.

*T.* Yes, that is what happened. When he looked at his workbench there stood the shoes already made. Every stitch was perfect. Soon a customer came in. Did he buy? Why?

*P. A.* The shoes were so fine.

*T.* What did the shoemaker do with the money?

*P. A.* He bought food. Perhaps he bought more leather.

*T.* That is what he did. He bought leather enough to make two pairs of shoes. This was in the evening. What did he do then?

*P. A.* He cut out the leather and went to bed.

*T.* What did the shoemaker think might happen again?

*P. A.* That somebody would come and make the shoes.

*T.* Tell me what happened.

*P. A.* The shoemaker was anxious to find out whether the shoes were made, so he got up early the next morning and went into his workroom. On the table stood two pairs of shoes, beautifully made.

*T.* What did the shoemaker do then?

*P. A.* He picked them up and looked at them. He was glad that the shoes were made. He put them in the window so that people could see what fine shoes he had to sell. Soon a customer came in and bought a pair. Before evening he sold the other pair also.

*T.* What did he do then?

*P. A.* He then bought more leather.

*T.* Yes, he had money enough to buy leather for many pairs of shoes. He cut out the work again in the evening and when he got up the next morning he found it finished. And so it went on for some time until the good man was quite well to do.

When the above unit is developed in this way the teacher should ask some pupil to tell the story up to this point.

SECOND UNIT

*T.* Was the shoemaker not curious to find out who it was that did his work? What did he do to find out?

*P. A.* The shoemaker and his wife made up their minds to watch one night. They hid behind the door and peeped through the crack. When everything was quiet the window opened and in came a fairy. She touched the leather with her wand and immediately the shoes were ready. After she left, the shoemaker and his wife ran into the room and examined all the shoes.

*T.* That was well told. But it was not a fairy the shoemaker and his wife saw. Instead of a fairy there were two little elves. The elves worked busily, stitching, rapping, tapping, and long before daylight they left again. The shoemaker's wife noticed that the elves were poorly clad, and that they had hardly any clothing on. What do you think the wife said to the shoemaker?

*P. A.* She said, "I am going to make suits for the elves."

*T.* And what did she ask her husband to do?

*P. A.* She asked him to make shoes for them.

*T.* Now go on with the story.

*P. A.* One night when the suits and shoes were ready the shoemaker put them in the room, and then he and his wife watched again. When the elves came they saw the clothes and immediately put them on.

*T.* And then?

*P. A.* Then they went to work again.

*T.* Don't you think that by this time the shoemaker had been helped enough? It was this way. The shoemaker did not cut out leather for that night. He simply placed the suits and shoes on the bench. Was not that a nice way of telling the elves that they were not expected to come back? Now tell me what the elves did when they were dressed?

*P. A.* They sang a song to show how happy they were, and then ran away and never came back.

*T.* That is what they did. When they saw the clothes and shoes they dressed themselves in the twinkling of an eye, and danced and capered about the room, till at last they danced out of the door and over the green.

Then the teacher should call upon pupils to tell this part of the story and then the whole story.

## HOW BIOGRAPHICAL STORIES SHOULD BE TOLD

In telling stories from history or biographical stories the suggestions made in regard to story telling in general apply except as to the exercise of the creative imagination. It does not matter much whether a fairy tale is changed somewhat by the pupils and teacher, but it does make a difference whether a biographical story is changed or not. The fact side must receive most of the attention, but the attempt should also be made to show the influence of conditions on the life of the hero. The stories should be told in such a way that a desire is created in the children to emulate the goodness and the patriotism of the hero. Outlines made either by the teacher or pupils or both teacher and pupils will be found helpful in getting children to tell these stories.

### THE BOYHOOD OF LINCOLN

*—Adapted.*

Over 100 years ago there stood on the banks of a small stream in Kentucky a log cabin. It was small and poorly built. There was no floor, no glass for the one window, and no door for the doorway. A bearskin was hung across the doorway, and a deerskin over the opening left for a window. The wind carried the rain and snow through the cracks between the logs, and though a great fire of logs roared up the wide chimney the room was often very uncomfortable.

This cheerless log house was one of many similar structures built by the early settlers and would have passed unnoticed were it not for the fact that in it, February 12, 1809, Abraham Lincoln was born. At the time of his birth no one imagined that this child was destined to become one of the world's greatest men, and that he would be known in history as the martyr president, the emancipator of a race and the savior of his country.

In those early days the settlers for the most part could neither read nor write. Abraham's mother, however, was a cultured woman. She had come from Virginia where she had been given a good edu-

cation. She was tall and dignified and made friends easily through her winsome ways and her many acts of kindness. Each day she read the Bible to her kind though ignorant husband, and when Abe was old enough to understand she told him stories of Joseph, Moses, David and Jesus. Thus did the boy drink in the lessons of truth and virtue which were to lay the foundations of a strong and noble character.

When young Lincoln was five years old he went to a school conducted for a few weeks each year by a Roman Catholic priest who traveled from settlement to settlement. Imagine the surprise and chagrin of the boys and girls twice and thrice Abe's age when Abe marched to the head of the spelling class. His mother had been his teacher.

Slavery existed in Kentucky and poor men who owned no slaves and worked their own farms were looked down upon by the rich. When Abe was seven years old his father, Thomas Lincoln, resolved to move to Indiana where there were no slaves and where all who worked and led good lives were respected whether rich or poor. He accordingly sold his farm and late in autumn moved his family to Indiana.

During the first winter the family lived in a temporary log house known as a "camp," a mere shed one side of which was open to the weather. By placing some slabs across the logs overhead, Abe's father made a bedroom for him. This room could be reached only by means of wooden pegs in the wall. There was no chimney, hence there could be no fire in the "camp." A fire, however, was kept burning just in front of the open side. Hanging over this fire was a large iron pot in which the cooking was done. During the winter Abe's father, who was a carpenter, hewed timber for his new home which was to be much larger and more comfortable than the one in Kentucky.

Abe's mother, as you can imagine, was a hard-working woman busy with her household duties from morning to night, but she nevertheless found time to continue the education of her son. Abe improved rapidly in his studies and before the winter came to an end he had mastered the spelling book and could take his mother's place in reading the Bible to the family. His mother also taught him to write. But besides teaching him the rudiments of learning, she did what was more valuable, she stamped her own high sense of duty and honor, her reverence for right and justice upon her boy.

The world little knew at that time what a great debt it was to owe the mother of Abraham Lincoln.

Abe's life in their new home was a very busy one. Young as he was he helped his father in cutting down trees and in making a clearing. Besides this, Abe, who had learned how to handle a gun, kept the table supplied with meats of various kinds.

After living about two years in Indiana, Abe's mother was taken ill. The nearest doctor lived forty miles away and could not be sent for. One day she called Abe to her bedside and said to him: "Abraham, I am going away from you, and shall not return. I know you will be a good boy and you will be kind to your sister and to your father. I want you to live as I have taught you and to love your Heavenly Father."

Death came to her soon after and she was buried by her kind and loving neighbors on a hill that overlooked the valley. Abe was sad at heart. He had loved and revered his mother. She had been his best friend and companion and he resolved that his life should reflect the teachings of this angel mother. Years later, after Lincoln had become a great man, he said: "All that I am, or hope to be, I owe to my dear mother."

One thing, however, grieved him sorely. No clergyman was present to conduct the funeral services. He knew of but one minister and that one lived 100 miles away. It was the minister who occasionally had preached for them in Kentucky. Abe had only shortly before his mother's death learned to write, and though he could not write well, he nevertheless wrote a long letter to this minister asking him to come to their Indiana home to preach a funeral sermon at the grave of his mother. It took three months for the letter to reach the minister. So impressed was the minister by the letter that he immediately made arrangements to go to Indiana.

Upon the arrival of the minister at Abe's home, word was sent to all the neighbors for miles around, inviting them to attend the religious services. Such was the respect and love for this noble woman that over 100 responded. They sang a hymn, listened to the sermon, offered up a prayer, committed the departed mother to God's keeping and left for their homes.

Some time after the death of his mother, Abe secured a copy of *Æsop's Fables* and a textbook on arithmetic. He read the fables over and over until he could repeat them word for word. Unable to get a slate for his work in arithmetic, he used a wooden shovel

instead. He used a charred stick in making figures and when the shovel was covered with them he planed off the surface and began again. In this way he soon became proficient in handling numbers.

About a year after the death of his wife, Thomas Lincoln married again. Abe's stepmother was a widow with three children. She proved to be very kind to Abe, and he soon came to love her dearly. She arranged to have Abe attend a school which had been opened in the neighborhood, and Abe proved to be a very industrious pupil. But while he was the best pupil in the school and liked his books, he also had the ambition to be a champion at wrestling and boxing. He must have thought that this ambition interfered somewhat with his being a good boy, for he wrote in his arithmetic:

Abraham Lincoln,
His hand and pen;
He will be good,
But God knows when.

Abe did not attend this school for more than a few months. His father was very poor and felt that he needed Abe's assistance in providing food for the family. Abe accordingly left school and spent his days in chopping down trees and helping his father in clearing the land and hoeing the corn. He also helped his father in his work as a carpenter.

However, his stepmother while realizing the necessity of Abe's helping the family, also appreciated his love for learning. She perceived in her stepson what the father did not see—a nature rich and rare—and she resolved to do what she could to help in developing Abe's intellectual powers. Within a short time she managed to buy or borrow for Abe the *Life of Henry Clay,* Defoe's *Robinson Crusoe,* Bunyan's *The Pilgrim's Progress,* a history of the United States and Weem's *Life of Washington.*

Abe worked by day and studied by night. Every night after the chores were attended to he could be seen studying his books by the light of a candle or the fire in the fireplace. He read the books over and over until he mastered them. So hungry was he for intellectual food that he walked ten miles to borrow a copy of the laws of Indiana. The neighbors also kept him busy writing their letters. This brought him in a little money which he used in buying more books. His stepmother declared: "Abe read everything he could lay his hands on, and when he came across a passage that

struck him, he would write it down on brown store paper, study it, commit it to memory and repeat it again and again." Abe was fast becoming a self-taught scholar who was respected for his learning by the people for miles around.

When Abe was nineteen years of age a man who had bought a large quantity of corn, pork and other farm produce asked him to take charge of transporting these products by means of a flatboat to New Orleans. With one assistant Abe piloted the flatboat to New Orleans, where he soon disposed of his cargo at a fair price and returned to Indiana. He received ten dollars a month for his services and considered this good pay.

In 1830 Thomas Lincoln, hearing of the rich prairie lands of Illinois, determined to move to that state. By this time his stepdaughters had married and his own daughter had died. Abraham was twenty-one years old and willing to go. The journey was a long and tedious one, but at length the party arrived at their destination and within a short time their new log house was built. Abe helped his father clear ten acres of land, and split rails to fence it in. He was a dutiful son and up to this time all his earnings had gone to his father. But now he was in sore distress. His clothes were wearing out and he had no money with which to get new ones. Finally he struck a bargain with Nancy Miller who lived in the neighborhood. She made him a pair of trousers and he split 1400 rails for her to pay for them. These were the rails which later made such a stir in politics.

In the spring of 1831 Abraham made another voyage to New Orleans. John Offut, his employer, agreed to pay Abe fifty cents a day and $60 besides, in case the trip proved successful. Abraham together with two companions built the flatboat which was to carry the corn, beef, pork and pigs, and when it was ready the trip began. He was successful in reaching New Orleans without a mishap and soon disposed of his produce at a good profit. While in the city he visited the slave market, which made a deep impression upon him.

When Abraham got back to Illinois his employer induced him to take charge of his store at New Salem. It was a grocery, dry-goods, hardware, and boot and shoe store all in one. He soon won the respect and confidence of the customers, who appreciated his agreeable and polite manners and especially his honesty.

If Abraham happened to make a mistake in giving short weight or in figuring up accounts he was always ready to correct it. At

one time a woman bought a half pound of tea. After she had gone he happened to look at the scales and discovered that he had given her only a quarter of a pound. He immediately weighed out an additional quarter of a pound, locked the store and ran after the customer. He caught up with her after she had gone a mile, and explained the mistake he had made. At another time, a customer paid six cents more than was right, and when Abraham closed the store for the night he walked three miles and back to return the money. Acts like these, small as they may appear to us, earned for young Lincoln the title of "Honest Abe," which clung to him during life.

But Abraham Lincoln while in charge of the store found many a leisure moment for continuing his studies. He bought a grammar, and though he found it difficult he mastered its contents in a few months. He studied algebra and geometry but found these subjects very difficult to master without a teacher. But he persevered and in a year or so he became proficient in these subjects also. Thus in the course of time, by sheer pluck and determination, and undaunted by obstacles, young Lincoln gained an education which was to qualify him for the great things which he was to accomplish when he entered public life.

### TEACHER'S PREPARATION

The teacher should first of all read the story as carefully as Lincoln read some of the first books that fell into his hands. Then she should prepare an outline of the story somewhat as follows:

### THE BOYHOOD OF LINCOLN

I. The Log Cabin in the Wilds of Kentucky
   1. How it was built
   2. How it was made famous

II. The Education of the Early Settlers
   1. The inability of most settlers to read and write
   2. Abraham's mother, a cultured woman
   3. How she told him Bible stories
   4. How she influenced his character

III. Abe Attends His First School
   1. How he surprised the pupils by going to the head of the class
IV. Abe's Father Moves to Indiana
   1. The effect of the institution of slavery on Abe's father
   2. The "camp" in Indiana
V. Abe's Mother
   1. Her work during the day
   2. How she found time to teach Abe to read and write
   3. How she stamped her own character on Abe
   4. Her illness and last words to Abe
   5. Her death and burial
   6. How Abe secured a minister to preach a sermon at the grave of his mother
   7. How the neighbors attended the services
VI. Abe Secures a Copy of *Æsop's Fables* and an Arithmetic
   1. How he studied the fables
   2. How he studied arithmetic
VII. Abe's Stepmother
   1. How she sent him to school
   2. Abe's ambition to be a wrestler
   3. Abe leaves school to help his father
   4. His stepmother buys and borrows books for him
VIII. Abe and His Books
IX. Abe Takes a Flatboat Loaded With Produce to New Orleans
X. The Family Moves to Illinois
   1. Abe helps his father
   2. How he got a new pair of trousers
XI. Abe's Second Trip to New Orleans
   1. The trip a success
   2. Abe at the slave market

XII. Abe as a Storekeeper

1. How he won the confidence of his customers and the title "Honest Abe"
2. How he educated himself

When the teacher has made an outline similar to the above, she should again study the story so that she may be able to tell it with strict adherence to the outline.

Unless pupils have been told pioneer stories like the above, it may be well to describe the great wilderness in the central part of the United States that was fast filling up with settlers early in the nineteenth century. She should picture the life of these early pioneers, their sacrifices, their sturdy manhood, their courage and other qualities manifested in their struggle to conquer a wilderness. If there are children in the class whose great-grandparents were pioneer settlers, it would be interesting to have the children interview them and then have them tell the class about the personal experiences of these early settlers.

It is best probably to place the outline of the story on the board before telling the story. It will serve as a guide to the teacher when she tells the story and will be of assistance to the pupils in fixing the facts.

Unless there is a large map in the schoolroom showing the region of the United States referred to in the story, it may be well for the teacher to sketch one on the board. This might be done anyway, because it will add interest to the story and help the children in getting the story in its proper order.

After the teacher has told the entire story she should call on the brighter pupils to tell parts of it. It will be found that their reproductions will be faulty, but they should be encouraged to give them nevertheless.

When the pupils are able to tell the story in the rough, the important work of the teacher begins. The story is one of the best in existence to teach not only the life of the early pioneers, but to show how a great soul can be brought to fruition even in a wilderness.

The story should again be told by the teacher, but this time it should be told unit by unit. After telling a unit the teacher should ask questions which will cause children to reflect on what they have heard.

Questions like the following may be asked:

1. Describe the log cabin in which Lincoln was born.
2. What made the cabin uncomfortable in rainy weather and in winter?
3. Tell what you know of Lincoln's mother. How did she influence the life of her son? Why was it necessary for her to work so hard?
4. What made it possible for young Abe to go to the head of the class in spelling?
5. Why did Thomas Lincoln go to Indiana?
6. Describe the "camp" in which the family lived.
7. What did Abe's mother teach him besides reading, spelling and writing?
8. How did the life Abe led help him in developing his intellectual powers?
9. What were the dying words of his mother? What meaning do you read into the words, "I want you to live as I have taught you"?
10. What prompted Abe to write to the minister? Do you suppose he consulted any one before writing the letter?
11. It took three months for the letter to reach its destination. Can you explain this?
12. Why, do you suppose, was the minister so ready to respond to Abe's request?

13. Was it a blessing that Abe had only a few books to read? Why?

14. What do you think of Abe's stepmother? What did she do to prove that she really loved her stepson?

15. Why do you suppose the neighbors respected Abe?

16. What earned for Abe the name "The Rail Splitter"? Do you suppose this story helped him later in politics? How?

17. How long do you suppose it took Abe to make the trip to New Orleans?

18. Was Abe honest in little things? Do you suppose the habit of being honest in little things helped him to be honest in big things?

19. Why do you like the story, *The Boyhood of Lincoln?* What appeals to you most in the story?

When the story has been worked out in the above way the entire story should be told by one or two pupils in the class, and since there will not be time for each pupil to tell the story in class, the teacher should urge all of the pupils to tell the story at home to their parents.

Thus far the work on the story has been wholly oral. When pupils can tell the story well it should serve as a basis for written compositions. The teacher should not, however, ask pupils to write on the entire story. She should either assign a few units to the class, or allow each pupil to select the part he likes best and write on it, completing the composition in one recitation period. The written work may also constitute an assignment for home work.

The plan as outlined above for teaching the story of Lincoln will be suggestive of how any biographical story may be handled by the teacher. The thought should always be to present interesting pictures from the lives of great

men in such a way that they awaken patriotic feeling on the part of the children and a desire to emulate the good deeds in the life of the hero or heroine.

## CRŒSUS

Crœsus, King of Lydia, lived about 550 B. C. He was the richest man in the world, and for that reason considered himself the happiest.

At one time, Solon, the wisest man in Greece, visited the Lydian ruler. Crœsus took great pride in showing Solon his beautiful buildings, furniture and pictures, his treasures of gold and silver and precious stones, and then said with great satisfaction: "Solon, you have traveled a great deal; tell me whom you consider the happiest man in the world."

He expected that Solon would say, "Crœsus," but instead of that the wise man said, "I consider Tellus, a citizen of Athens, the happiest of men."

"Why do you consider him the happiest of men?" asked Crœsus. "Because," said Solon, "Tellus lived in Athens while that city was prosperous and happy. He had several children who were as good as they were beautiful. He gave them a good education so that they could provide for themselves. He was respected by all who knew him. He lived a happy and peaceful life, and in his old age was killed while fighting bravely for his country. His fellow citizens erected a beautiful monument to his memory."

"But," anxiously asked Crœsus, "whom do you consider the next happiest?" "Two Greek youths, Kleobis and Biton," was the answer. "They were brothers, and they possessed extraordinary physical strength. Both were victors in the Olympian games. Both loved and revered their aged mother, who was a priestess. At one time it became necessary for her to go immediately to the temple. But, her oxen not being ready, her sons put themselves to the yoke and drew the chariot to the temple, which was five miles distant. When the people saw this they lauded the strength and virtue of the youths and congratulated the mother upon having two such dutiful sons. The mother was so impressed by this that she hurried into the temple and prayed that to her children might be given that which they most deserved.

Whereupon the youths, who were praying before the altar, sank into a deep sleep from which they never awakened. Thus did the gods honor these noble youths. Later the Greeks erected a monument in memory of their good deeds and their beautiful death."

"O! stranger from Athens," impatiently cried Crœsus, "do you consider my happiness of so small account that you refuse to compare me even with the lowliest of men?" To this Solon answered: "O! Crœsus, a poor man is often much happier than a rich man. A man's life is about seventy years long. During this time many changes may take place. No man should call himself happy before his death."

Some years after Solon had visited Crœsus, Cyrus, King of the Persians, led an army against Lydia. In a great battle fought near Sardis, the capital of Lydia, Crœsus was utterly defeated. The victorious Persians entered the city, determined to plunder and kill the inhabitants. Crœsus was captured and brought before Cyrus. In his wrath, Cyrus ordered him to be burned alive. The funeral pile was soon built, and Crœsus, bound hand and foot, was placed upon it. The flames sprang up, threatening in a little while to envelop Crœsus, when suddenly he thought of the words spoken by the wise man from Greece, and he called out, "Solon! Solon! Solon!"

Cyrus heard the outcry, and, being curious to know to whom Crœsus appealed, he had him removed from the funeral pile, and through an interpreter asked him what the word "Solon" signified. Crœsus was silent for a time, and then said, "Solon is the name of a wise man to whose words I wish every monarch might listen, for it would be worth more to him than all the riches in the world."

Then he told Cyrus of his meeting with Solon in his palace, which the Persians had just destroyed. Cyrus was deeply affected. He realized that nothing was certain in life, and that misfortune might come to him as it had to Crœsus. His better nature asserted itself. With his own hands he removed the fetters from his captive, and not only promised him his freedom but begged him to remain with him as his friend and adviser.

## OUTLINE OF THE STORY OF CRŒSUS

I. Who Crœsus Was

II. Solon Visits Crœsus
   1. Crœsus shows Solon his treasures and asks him a question
   2. Why Solon thought Tellus was the happiest of men
   3. Why Solon thought Kleobis and Biton were the next happiest of men
   4. What Solon finally told Crœsus

III. The Defeat of Crœsus at Sardis
   1. Cyrus orders Crœsus to be killed
   2. What Crœsus called out while on the funeral pile
   3. Cyrus asks Crœsus to explain the meaning of his words
   4. Crœsus tells Cyrus of the time he met Solon

IV. How Cyrus Treated Crœsus

## LEONIDAS AT THERMOPYLÆ

Xerxes, King of Persia, determined to conquer Greece. He gathered an immense army of over 1,500,000 fighting men and 150 war vessels. Slowly the Persian hosts moved toward Greece. They met with no opposition until the Pass of Thermopylæ was reached, which leads into the very heart of Greece. Here on a narrow road between the sea on the one side and a steep mountain on the other were stationed about 7000 Greeks. The flower of this small army consisted of 300 Spartans commanded by King Leonidas.

When Xerxes heard that this handful of men expected to halt his millions, and that they were preparing for battle as though they were going to a feast, he laughed in derision. He sent messengers to the pass commanding the Greeks to surrender their weapons, but the Greeks answered, "Come and get them." When the Greeks were told that there were so many Persian soldiers that their arrows would hide the sun, one of the Spartans calmly replied, "So much the better, then we can fight in the shade."

Xerxes hesitated to attack the Greeks. He did not think it possible that such a small army really intended to resist him. He allowed four days to pass, declaring that by that time the Greeks would realize the hopelessness of their cause and would withdraw.

When he discovered that the Greeks did not intend to leave he ordered his soldiers to storm the pass. There stood the Greeks, each with a shield in the left hand and a lance in the right, forming a strong human wall. Again and again the Persians tried to break through the forest of lances, but each time they were forced back.

Xerxes then ordered the most valiant of his soldiers, the "Immortals," to advance against the Greeks. They also were driven back. Then the Persians refused to fight any more.

When Xerxes saw that his soldiers were afraid, he became angry and ordered them to be driven into the pass with whips. But certain death awaited them there, and perhaps the Persian army might have been prevented from entering Greece had not a traitor named Ephialtes disclosed to the Persian leader a secret path over the mountain.

At night Ephialtes led a part of the Persian army across the mountain. When Leonidas saw that he would be attacked from the rear, he allowed all the Greeks to withdraw except the 300 Spartans. Their laws forbade them to retreat.

Now began a terrible fight. The Spartans knew that they were about to die, but they determined to sell their lives as dearly as possible. They rushed against the Persians, who fell before their onslaught as grain before the scythe. When their lances were broken they fought with their swords. Long they fought and well. Finally, Leonidas, hard pressed on all sides, fell mortally wounded. The Spartans fought desperately to save the body of their leader. Three times they forced the Persians to retreat, but at last beset on all sides and fighting valiantly, the little band of Spartans died the death of heroes.

Such was the Battle of Thermopylæ, which was fought in July, 480 B. C. Many years later the Greeks erected a marble column on the spot where Leonidas fell, bearing the inscription:

"Traveler, when you get to Sparta, tell our friends that we died obedient to the law."

## OUTLINE OF THE STORY

I. How Xerxes Determined to Conquer Greece
   1. His army and the march to Greece
   2. The 7000 Greeks at Thermopylæ
   3. The 300 Spartans and their leader

II. How Xerxes Sent Messengers to the Greeks
   1. What the Greeks answered when told to give up their weapons
   2. What they answered when told how strong the Persians were

III. Xerxes Orders His Soldiers to Storm the Pass
   1. Why he at first hesitated
   2. The Greeks force back the Persians
   3. The "Immortals"
   4. How Ephialtes, the traitor, helped the Persians

IV. The Battle at Thermopylæ
   1. How the Greeks fought
   2. The death of Leonidas

V. The Inscription on the Marble Column

# CHAPTER IV

## DRAMATIZATION

### SUITABLE STORIES

A fable or a folk-lore story, or any story in which lively action is represented, may be furnished a class in the primary grades with the suggestion that the pupils dramatize it, the best version being the one selected for use by the class. This work appeals to pupils, and while it develops their poetic instinct, it also aids materially in developing their power of expression.

In the fifth and sixth grades, pupils enjoy bringing Sir Knights into the schoolroom, thus making tales of chivalry, tales of real life to them. They take pride in perfecting the strong parts in plays and begin to look for dramatic ability in their associates. Scenes from *Little Women, Miles Standish* and *Rip Van Winkle* are adapted to fifth- and sixth-grade pupils.

In the grammar grades pupils prefer to dramatize stories that can be used without changing materially the language of the author. *The Ruggles' Christmas Dinner, Mrs. Wiggs of the Cabbage Patch* and similar stories readily serve as a basis for dramatization in these grades.

### FREEDOM OF EXPRESSION

Criticism is sometimes directed against this kind of language work because of the possible resulting disorder, but with a tactful teacher, this freedom of expression and

action can readily be directed into proper channels, and thus dramatization may be made the means of developing the imagination and increasing the power of initiative and organization of children.

### ILLUSTRATIVE EXERCISES

In the illustrative exercises on dramatization the stories are introduced together with their dramatized version. This is done in the hope that pupils may discover how simple a matter it is to dramatize a well-known story. In the upper grades, pupils may be encouraged to write out the dramatizations, though as a rule good results are secured by having pupils assign parts to each other and work out the dramatization on the spur of the moment.

### THE THREE BUTTERFLIES

At one time there were three butterflies, a white, a red and a yellow, that played in the sunshine, dancing from flower to flower. They did not grow tired because they were enjoying themselves. But when it began to rain and they observed that their wings were getting wet, they rapidly flew home. But the door was locked and they could not find the key, so they remained standing outside in the rain.

They then flew to a tulip striped with yellow and red, and said, "Tulip, open your flower just a little so that we may slip in and not get wet." But the tulip said, "I will open my flower only for the yellow and the red; the white I do not like." But the red and yellow butterflies said, "If you will not shelter our sister we will not allow you to shelter us."

It rained harder and harder, and they flew to a lily and said, "Allow us to creep into your blossom so that we may be protected from the rain." But the lily said, "I will take the white one because she looks like me, the others I do not like." Then the white butterfly said, "If you refuse to shelter my sisters, I will not go to you either. We prefer to get wet together rather than forsake one another," and they flew away.

Behind the clouds the sun had overheard all that the butterflies said, and admired their love for one another. He forced his way through the clouds, drove off the rain, and before long it was again bright and beautiful in the garden. Soon the wings of the butterflies were dry again, and they danced till night, and then together they flew to their home to sleep.

## THE THREE BUTTERFLIES

PERSONS REPRESENTED: A White Butterfly, a Red Butterfly, a Yellow Butterfly, a Red and Yellow Tulip, a Lily, the Sun.

SCENE I: A garden full of flowers.

*Enter the three butterflies, dancing.*

*The Three Butterflies.* Now for a jolly good time. *(Dancing and fluttering about.)*

*White B.* I am off for the lily. *(Dances off toward the lily.)*

*Red B.* I like the tulip. *(Dances off toward the tulip.)*

*Yellow B.* Catch me if you can. *(The other butterflies flit after the yellow butterfly, but do not catch it.)*

*White B.* What was that? Was it a drop of rain?

*Red B.* Surely it is raining. Oh, my poor wings!

*Yellow B.* Let us find shelter as quickly as we can. *(All fly to the tulip.)*

*The Three B.* Tulip, open your flower just a little so that we may slip in and not get wet.

*Tulip.* I will open my flower only for the yellow and the red, the white I do not like.

*Red B.* If you will not shelter the White Butterfly I'll not allow you to shelter me. *(Flies away.)*

*Yellow B.* Nor me. *(Flies away.)*

*(The butterflies all remain quiet for a while.)*

*Yellow B.* Oh, it is raining harder; let us go to the lily. *(All fly to the lily.)*

*White B.* Please, dear lily, allow us to creep into your blossom so that we may be protected from the rain.

*Lily.* I will take you because you look like me, but the others I do not like and therefore will not take them.

*White B.* If you refuse to shelter my sisters I will not go to you either. *(The three butterflies join hands.)*

*The Three B.* *(Turning to the audience.)* We prefer to get wet together rather than forsake one another. *(Exit all.)*

SCENE II: The same garden.

*Enter the Sun.*

*Sun.* Behind the clouds I heard all that the dear little butterflies said, so I have forced my way through the clouds, have driven off the rain and have made the garden bright and beautiful again. They will see me and come back to the garden.

*The Three B.* Thank you, dear Sun. Your rays have dried our wings and we can dance and play till bedtime. *(They dance about.)*

*Sun.* I must move to the west. It is getting late.

*Butterflies.* Oh, it is beginning to be dark. We must fly home and go to sleep. Good-night. *(Bowing to the audience.)*

SUGGESTIONS

It is suggested that the principal parts in *The Three Butterflies* be taken by five little girls and one boy, the girls taking the parts of the butterflies and the flowers and the

boy the part of the sun. A number of girls and boys may represent the other flowers in the garden.

"In fixing up for the play" the children should if possible enlist the assistance of their mothers. The teacher may suggest to the little girls how to "make up" for the various characters, indicating some inexpensive materials that might be used. The decorations should consist largely of colored tissue paper and should be simple and inexpensive.

The little girl who is chosen to represent a pink rose may come with pink paper bows on her shoes, a pink paper sash around her waist, pink bows on her shoulders and a pink bow on her head. If she is a little more ingenious or if her mother enters enthusiastically into the spirit of the play she may appear with a green cap on her head to which are attached numerous "pink petals," the whole suggesting a large rose. Around her waist may be tied a green sash, from which larger pink petals may extend downwards, or to which may be fastened pink roses.

In a similar way the red and yellow tulip and the lily may be represented by two little girls decorated in the color of these flowers.

The decorations for the little girls who represent the three butterflies should be as nearly alike as possible, except, of course, as to color. A little drapery falling from their arms will help along the suggestion of wings, particularly when the "butterflies" flutter about.

The boy taking the part of the sun should be one of those round-faced, good-natured fellows, whose countenance seems to radiate sunshine. A wreath of scalloped yellow paper encircling his face will help along the suggestion that he represents the sun.

## THE WISE JUDGE

A rich merchant of the East was so unfortunate as to lose a large sum of money. He advertised his loss and offered a reward of $100 for the return of his money.

After a few days an old man called on him and said, "This is probably your money. I found it."

The merchant, who appreciated honesty in other people but who might have practiced more of it himself, counted the money, and while doing so conceived a plan whereby he might avoid giving the honest finder the promised reward.

"My friend," he said to the old man, "in reality there was $800 in this package, but I find there is now only $700 in it. I presume you helped yourself to the reward before handing me the money. You did right, and I thank you."

The man, however, insisted that he had not opened the package but had handed it to him in the same condition that it was when he found it.

Both men finally appeared before the judge to tell their stories. The one insisted that there was $800 in the package; the other, that he had not opened the package and hence did not know the amount of money it contained.

The judge, realizing the purpose the merchant had in view, had each man testify again under oath, and then, turning to the merchant, gave his decision as follows:

"If you lost a package containing $800 and this man found one containing only $700, it is plain that the money is not that which you lost. Hence I command you to give back this money to the finder of the package, who will keep it until someone comes who has lost $700 and can prove that it is his property. You, my dear merchant, must wait until someone comes who has found $800."

## THE WISE JUDGE

PERSONS REPRESENTED: A rich merchant, an honest man, a wise judge.

SCENE I: A street in a city in the Far East

*Enter a rich merchant walking along the street. He suddenly stops as if much alarmed*

*Merchant.* Why, I have lost my money! I have lost my money! I must find it; but, alas! I have no idea where I could have lost it. I must advertise my loss. I shall offer a reward of $100 for the return of my money. *(Exit.)*

SCENE II: Office of the rich merchant

*Enter merchant.*

*Merchant.* I wonder if I'll ever get back the money I lost. Ah, here comes an old man. Perhaps he has found it, and means to return it.

*The old man.* Good morning! I read your advertisement in this morning's paper. I found this package of bills yesterday and I have come to return the money. *(Hands merchant the package.)*

*Merchant.* Indeed this is the package I lost. *(He counts the money and abstracts $100.)* My friend, there was $800 in this package, but now there is only $700. I see you took the reward before handing me the money. You did right and I thank you.

*The old man.* That is not true. I handed you the package just as I found it. I hope you will give me the reward you offered.

*Merchant.* Oh, no. I do not intend to double the reward.

*The old man.* Very well. I shall take this matter before the judge. *(Exit.)*

*Merchant.* I hope I can convince the judge that the old man took the $100. *(Exit.)*

### Scene III: A Court Room

*Enter merchant and finder of the money*

*Judge.* Are you willing to testify under oath that there was $800 in the package you lost?

*Merchant.* I am.

*Judge.* Old man, do you testify under oath that you did not open the package?

*The old man.* I do.

*Judge.* If the package you lost, my dear merchant, contained $800, then this package which contains only $700 cannot be yours. I command you to return it to the finder. You must wait until someone comes who has found a package containing $800. And you *(turning to the finder of the money)* will keep this money until someone comes who lost $700 and can prove that it is his property. *(Exit all.)*

## DIOGENES

At the time of Alexander there lived in Corinth a very wise, though eccentric man named Diogenes. He was seen one day walking about the streets of the city carrying a lantern and staring rudely at every person he happened to meet. When he was asked what he was looking for he brusquely answered, "An honest man, and such a one is hard to find."

One of the maxims which Diogenes carried to extremes was that man should have as few wants as possible. For this reason he never shaved or cut his hair. He wore ragged clothes and lived in a large cask. One day, observing a boy drinking out of his hands, he threw away his cup, convinced that he could do without it.

Alexander had heard of Diogenes and decided to pay him a visit.

One day, accompanied by his lords and ladies, he called on the strange philosopher. He found him lying before his cask, sunning himself. When Diogenes saw the cavalcade approaching, he sat up, and returned the friendly greetings of Alexander.

Alexander engaged him in a lengthy conversation and found his replies and opinions both interesting and instructive. Finally he asked him, "Will you allow me to confer a favor upon you?" "Oh, yes!" was the quick response, "you can step aside a little so that the sunlight will strike me."

Upon hearing this retort the courtiers laughed at Alexander's expense, but the monarch, turning toward them, said, "Were I not Alexander, I should like to be Diogenes."

## DIOGENES

PERSONS REPRESENTED: Diogenes, people of Corinth, a boy, Alexander and his courtiers.

### SCENE I: Corinth

*Diogenes is walking along the streets of Corinth, carrying a lantern, which he holds in the faces of persons he meets*

*A citizen.* What, fellow! Why do you carry a lantern in broad daylight and hold it in my face?

*Diogenes.* I am looking for an honest man, and such a one is hard to find.

*Second citizen.* Take away the lantern. What are you looking for?

*Diogenes.* An honest man, and such a one is hard to find.

### SCENE II: Cask with Diogenes lying before it in the sun

*He sees a boy drinking water out of his hands*

*Diogenes.* Boy, you have taught me a lesson. Hitherto I thought I could not do without my cup, but I find I can. *(Throws away a cup.)*

*The boy.* I use a cup only at home, where my mother will not allow me to drink out of my hands.

*Diogenes.* Boy, your eyes are better than mine; who appears to be coming this way?

*The boy.* It is King Alexander and his courtiers.

*Alexander (entering).* Diogenes, I have heard of your strange philosophy, and have come to hold converse with you.

*Diogenes.* I am at your service, but, mayhap, you may find my philosophy as poor as myself. *(They talk in low tones while the courtiers make merry over the strange habitation of Diogenes.)*

*Alexander (aloud).* Diogenes, your replies and opinions are both interesting and instructive. I wish to show my appreciation of your worth. Will you allow me to confer a favor upon you?

*Diogenes.* Oh, yes! You can step aside a little so that the sunlight can strike me. *(The courtiers laugh at Alexander's expense. Alexander turns towards them.)*

*Alexander.* Were I not Alexander, I should like to be Diogenes.

## THE BLIND SENATOR

After the first defeat of the Romans by Pyrrhus, the Greek leader assumed that the Romans would be anxious to make peace. So he sent an envoy to Rome to make preliminary arrangements for peace. The envoy took with him many beautiful presents, which he offered to the Romans, but which they refused to take.

Finally his crafty, flattering speeches exerted some influence on the Roman Senate. There were a few senators who declared themselves in favor of accepting the proposals of Pyrrhus, which would make the Greeks joint rulers with the Romans over Italy.

Then it was that an aged and blind senator arose. "Hitherto," he cried out, "I have mourned the loss of my eyesight; now I wish I were deaf, also, that I could not hear the unworthy exhibition of

your cowardice. Are you afraid of a people who have for years been plundered by the Macedonians? Do you tremble before an adventurer whose father begged for the privilege of being the servant of Alexander?" This had its effect, and the Senate unanimously decided not to think of peace until Pyrrhus had been driven out of Italy.

When the envoy returned to Pyrrhus to inform him of the result of his mission, he said, "The Roman Senate appeared to me like an assembly of kings."

Soon after this, Pyrrhus left Italy, and southern Italy was joined to the Roman Republic.

## THE BLIND SENATOR

PERSONS REPRESENTED: Pyrrhus, a page and Menius.

SCENE I: In the tent of Pyrrhus.

*Pyrrhus.* I have defeated the Romans with great slaughter, but my forces have also suffered severely. I wish I could bring about peace. Ho, page! Ask Menius to come hither.

*Menius (enters).* What are your commands, my lord?

*Pyrrhus.* I desire to have you go to Rome to urge openly and by craft the necessity of making peace. Take with you costly presents which you may distribute among the Roman senators. You may propose to them that the Greeks would be willing to become joint rulers with the Romans of Italy.

*Menius.* I will do my best, my lord. *(Departs.)*

SCENE II: Menius before the Roman Senate.

*Menius.* Senators, King Pyrrhus, the magnanimous, sends greetings and asks you to accept as a token of his friendship these presents.

*First senator.* We are not in the habit of accepting gifts from our enemies.

*Second senator.* Take back the presents and tell Pyrrhus that in the next battle we'll take by force what we now refuse as a gift.

*Third senator.* I like not this friendship offering.

*Menius.* Well spoken, senators; I admire your frankness and independence. I think, however, you will agree with me that you have nothing to gain by prolonging the war. Your forces have met with a crushing defeat. Even now Pyrrhus is ready to march against Rome. But he does not want to destroy Rome unless you force him to do it. He wishes to preserve it and add to its glories.

*A senator.* Methinks there is some truth to what he says.

*Another.* With Pyrrhus as an ally we could conquer the world.

*A blind senator.* What! Hitherto I have mourned the loss of my eyesight; now I wish I were deaf, also, that I could not hear the unworthy exhibition of your cowardice. Are you afraid of a people who for years have been plundered by the Macedonians? Do you tremble before an adventurer who has begged the privilege of being a servant of Alexander's? Is the old-time Roman courage dead?

*Another senator.* You are right. Pyrrhus has defeated us, but his army has suffered severe loss. He probably cannot hope for reinforcements from Greece, so he sends this envoy to us with presents and crafty flattering speeches to induce us to enter into an alliance with Pyrrhus which eventually would mean the overthrow of Rome.

*Another senator.* We will not make peace until Pyrrhus is driven out of Italy. What say you, senators? *(They vote unanimously not to make peace, but to continue the war. Menius leaves.)*

SCENE III: The tent of Pyrrhus.

*Menius (enters tent).* Lord Pyrrhus, I have but now returned from Rome.

*Pyrrhus.* Has Rome declared in favor of peace?

*Menius.* I have failed in my mission. The Romans spurned the presents and the proposals of peace, and are now preparing for another conflict.

*Pyrrhus.* What think you of the Roman Senate?

*Menius.* The Roman Senate appeared to me to be like an assembly of kings.

*Pyrrhus.* Then my dream of conquest will not come true.

## THE ENGLISHMAN AND THE FRENCHMAN

One day a Frenchman rode toward a bridge which was so narrow that two horsemen could hardly pass each other. Just as he reached the bridge an Englishman arrived at the opposite end. When they came to the middle, neither would turn out for the other.

"An Englishman does not make room for a Frenchman," said the Briton.

"My horse is also English," calmly remarked the Frenchman.

"Very well," declared the Englishman, "I can wait. I shall take this opportunity to read today's paper. Tell me when you are ready to allow me to pass."

Thereupon he took a newspaper from his pocket and began to read. Meanwhile the Frenchman had taken a pipe from his pocket and begun to smoke.

After an hour the Englishman turned to the Frenchman, saying, "Well?" But the Frenchman, imitating the haughty Englishman, answered, "I see you have finished reading your paper. Kindly hand it to me, so that I may read it until you are ready to allow me to pass."

Then the Englishman, appreciating the absurdity of the situation, laughingly declared, "I enjoyed your company on the bridge immensely, and take great pleasure in turning aside for an English horse."

## THE ENGLISHMAN AND THE FRENCHMAN

PERSONS REPRESENTED: A Frenchman, an Englishman.

SCENE: A narrow bridge.

*Enter Frenchman and Englishman, who meet in the middle of the bridge.*

*Englishman.* An Englishman does not make room for a Frenchman.

*Frenchman.* My horse is also English.

*Englishman.* Very well; I can wait. I shall take this opportunity to read today's paper. Tell me when you are ready to allow me to pass. *(Takes a newspaper from his pocket and begins to read.)*

*Frenchman.* While you read your paper I shall smoke my pipe. *(Takes a pipe from his pocket and begins to smoke.)*

*Some time later*

*Englishman.* An hour has passed. What now?

*Frenchman.* I see you have finished reading the paper. Kindly hand it to me, so that I may read it until you are ready to allow me to pass.

*Englishman.* Enough of this nonsense. I enjoyed your company on the bridge immensely, and I am delighted to turn aside for—an English horse.

# CHAPTER V

## THE STUDY OF POETRY

One of the purposes in the teaching of language is to awaken in children an appreciation and liking for poetry, "the mother tongue of nations."

### MOTHER GOOSE MELODIES

In the kindergarten, first and second grades, the poems selected should be read to children. The teacher should read them again and again, calling attention to the beautiful pictures, but introducing few explanations or questions. It is the music in the poems that appeals to the pupils more than the pictures. For this reason, in teaching poetry, teachers should imitate the method made use of by the home in introducing children to the Mother Goose Melodies. In the home the little two-year-old learns all of those selections in the course of a few weeks by hearing the mother read or recite them over and over again. They are learned without conscious effort, even though the thought may be somewhat beyond the comprehension of the child.

To teach poetry effectively in school, some fundamental conditions must be lived up to. The teacher must love poetry herself. She must appreciate the æsthetic culture value of this highest form of literature, in order to lead children to understand and appreciate it. The tone of voice in reading must harmonize with and suggest the thought, for nowhere is the living voice of the teacher so effective as in the oral presentation of poems.

### POEMS FOR PRIMARY GRADES

In selecting poems for these early grades, care should be taken to secure those that are suitable to the stage of advancement of the children, and hence will readily appeal to them. Poets write from the heart, and poems, therefore, appeal to the heart. For this reason, also, the thought must be within the easy comprehension of the children. While humorous and story poems may be used in these early grades, most of the poems selected should have the stamp of the classic.

### POETRY ABOVE THE SECOND GRADE

In the grades beginning with the third, two kinds of work should be undertaken. The reading of poems by the teacher to give pleasure to the pupils and to give them a wide range of contact with poetry, should continue. In addition to this, a certain number of poems should be read critically each year in class. While the method of teaching will depend somewhat on the character of each selection, there are, nevertheless, some general things that may be considered as applicable to the teaching of any poem.

### METHOD OF TEACHING POEMS

While it is questioned by some teachers whether a poem that is to be studied should first be read by the teacher to the class, the arguments favoring such procedure seem pedagogically sound, and this practice is here favored.

The teacher, then, should first read the poem to the class. A poem, however, is a work of art. Its language is on a much higher plane than that of everyday life. Poetry is characterized by rhythm, rhyme and versification, all of which suggest that, to a certain degree, the poem should

be rendered in an artistic way. This also suggests the necessity of careful preparation on the part of the teacher. She must not only appreciate the thought, but she must practice the oral reading until she is thoroughly at home with the selection.

The oral reading by the teacher will furnish pupils the general underlying thought of the poem, and, let us hope, awaken a desire to study more deeply into its beauties, and to learn to read the poem as well as the teacher read it.

The careful study of a poem is not an easy task. Again, it behooves the teacher to make careful preparation for conducting the thought analysis based on the poem. Such special preparation puts the teacher at her ease and enables her to lead pupils into the higher realms of thought. However, it may be advisable to voice a caution in connection with the study of poems. The teacher should not overanalyze a poem, nor try to find out whether pupils grasp every possible shade of meaning represented or suggested by the poem.

### BIOGRAPHY OF POETS

In the middle and upper grades, children should be introduced to the biographies of the poets whose poems they are studying. Poems represent interesting subject matter cast in a beautiful form. It is the province of the school to make pupils conscious of the art side of poems. A study of the biographies of the poets not only helps to explain a poem by making it more personal, but the personality of the poet throws light on his artistic temperament and feeling, and thus the poems come to have deeper meanings to the pupils.

### COMMITTING POEMS TO MEMORY

Short excerpts from many poems should be committed to memory by the entire class. The part selected should be learned in class under the direction and inspiration of the teacher. The selections should be recited from time to time throughout the entire school course, so that they may become a living part of the poetical repertory of the children. Only a few poems should be committed in their entirety. To commit many poems to memory would take too much time, and the resultant recitations by the pupils would partake too much of the nature of tests. The poems and parts of poems which are committed to memory should also be read and recited in concert at regular intervals according to rules laid down by the teacher. There is nothing more inspiring than the concert rendition of a soul-inspiring poem.

### THE FINAL TEST

If the work of the teacher has been successful, pupils, especially in the higher grades, should be willing to study poems of their own selection independently of the teacher, and to read or recite them before the class. This may be considered the final objective point, which, if attained, will be an indication of the pupil's power and desire to include poetry in his private reading.

### ILLUSTRATIVE EXERCISES

#### THE LITTLE JEWELS

A million little jewels
  Twinkled on the trees,
And all the little maidens said,
  "A jewel, if you please;"

But while they held their hands outstretched
To catch the diamonds gay,
A million little sunbeams came
And stole them all away.

### CONVERSATION AND DISCUSSION

Before reading or reciting this poem to the class, the teacher should engage the pupils in conversation in order to prepare them to see the pictures the poem presents. In her questions the teacher should introduce words and phrases occurring in the poem, freely using the same tone of voice and emphasis that she expects the pupils to use when they render the whole poem.

The conversation may be somewhat as follows:

How many of you have seen the little dewdrops "twinkle" on the grass and on the trees early in the morning? Like what do they look? I think they look like "a million little jewels;" don't you?

What happened to these little dewdrops when "a million little sunbeams came"? In this conversation the children should be encouraged to use the phrases, "twinkle," "a million little jewels," etc.

### PRESENTATION OF THE POEM.

The teacher should then recite or read the poem in a light, musical way, suggestive of the manner in which the mother recites Mother Goose rhymes to her little two-year-old.

By accenting alike both syllables of the word "twinkled," in the second line, the rhythm is brought out clearly. In the fourth line the music is brought out best by accenting fully the first syllable of "jewel" and slurring over the second. Lines five and six should be read in such a way as to suggest suspense or expectation, because we know something is going to happen.

If the poem has been read well, three pictures will stand out clearly in the minds of the children.

### COMMITTING TO MEMORY

When the poem has been read several times by the pupils, after they fully understand and appreciate it, it should be committed to memory. In memorizing the poem the teacher should come to the assistance of the pupils. By working with the pupils the teacher can get them to learn the poem in half the time that it would take if they learned it by studying it by themselves.

### THE WORLD IS FULL OF BEAUTY

There is beauty in the forest,
  When the trees are green and fair;
There is beauty in the meadow,
  Where wild flowers scent the air;
There is beauty in the sunlight,
  And the soft, blue beam above;
Oh, the world is full of beauty
  When the heart is full of love!

### THE STUDY OF THE POEM

By skillful questioning the teacher will succeed in getting from her class a number of expressions like the following:

I like the woods. The woods are beautiful. The woods are full of beautiful trees. I like the pretty flowers in the woods. Little birds fly about and sing sweet songs.

The meadow is beautiful, too. The air smells sweet from the wild flowers. The blue sky is beautiful. In the daytime the sun shines in the blue sky. At night the moon and the stars make the sky look beautiful.

The teacher may suggest to the pupils that the whole world is beautiful when the heart is full of love.

This prepares the pupil to appreciate the poem when the teacher reads or recites it to them. It should be read rather slowly and impressively, to give the imagination of the pupils time to construct and appreciate the beautiful pictures suggested by it.

The teacher should read or recite the poem a number of times; then she should help the pupils in committing it to memory. She should begin this by repeating the first two lines a few times and then having a pupil repeat them with the same enthusiasm and spirit manifested by the teacher. Then the entire class should repeat the lines in concert under the direction of the teacher. The first six lines are to be considered as introductory to the climax:

Oh, the world is full of beauty
When the heart is full of love!

## THE DISAPPOINTED SNOWFLAKES

Four and twenty snowflakes
Came tumbling from the sky,
And said, "Let's make a snowdrift—
We can if we but try."
So down they gently fluttered
And lighted on the ground,
And when they were all seated
They sadly looked around.

"We're very few indeed," sighed they,
"And we sometimes make mistakes;
We cannot make a snowdrift
With four and twenty flakes."
Just then the sun peeped round a cloud
And smiled at the array,
And the disappointed snowflakes
Melted quietly away.

### THOUGHT ANALYSIS

This little poem can be used for reading in a third grade. After the teacher has read the poem expressively, she should engage the pupils in a conversation as suggested by the following questions:

How did the snowflakes come from the sky? How many were there? What did they say? Say it just as you think the snowflakes said it. Have you ever seen a snowdrift? Why did they look around sadly when they were seated on the ground? What did they realize when they were seated on the ground? What happened when the sun peeped round a cloud?

### READING BY THE CHILDREN

If the pupils have entered heartily into the analysis of this simple poem, no trouble will be experienced in getting them to read it expressively. If the first quotation is not given expressively, the teacher may read the lines herself and have the pupils imitate her; or, better, she may ask the pupils whether the snowflakes were certain they could make a snowdrift and were happy in the thought that they could make a large one. The rendering of the lines then should indicate self-assurance and happiness. The teacher should suggest to the pupils that the words "gently fluttered" tell us how to read the fifth and sixth lines. In helping the pupils to determine how to read the first sentence of the second stanza, their attention should be called to the force of the word "sighed." Why should the last two lines be read slowly?

## FAREWELL TO THE FARM

*—Stevenson.*

The coach is at the door at last;
The eager children, mounting fast
And kissing hands, in chorus sing—
Good-by, good-by to everything!

To house and garden, field and lawn,
The meadow-gates we swung upon,
To pump and stable, tree and swing—
Good-by, good-by to everything!

And fare you well for ever more,
O ladder at the hay-loft door,
O hay-loft where the cobwebs cling—
Good-by, good-by to everything!

Crack goes the whip, and off we go;
The trees and houses smaller grow;
Last, round the woody turn we swing—
Good-by, good-by to everything!

### PREPARATION

As a preparation for the reading of this poem, the teacher should engage the pupils in a conversation as suggested by the following questions:

How many of you have ever visited a farm? What did you do on the farm? What did you like best?

### THOUGHT ANALYSIS

Read the poem through silently. Who, do you suppose, the children were that were leaving the farm? Did they live on the farm or had they visited there for several days? Why were they eager to climb into the coach? Name the different things mentioned in the second and third stanzas

to which the children said good-by. What makes you think the children had had a good time?

## KING SOLOMON AND THE ANTS

—*Whittier.*

As introductory to the thought analysis of the poem it might be well for the teacher to tell of the visit of the Queen of Sheba at the court of King Solomon. This furnishes the historical setting.

It is suggested that the teacher have the pupils read a stanza or two silently and then answer questions by the teacher, to the end that they may describe the picture the poet had in mind. This prose description should then be compared with the poetic description.

A prose version is inserted below each stanza, which, it is hoped, may be suggestive of what the teacher may secure from the pupils, and which will be of assistance to the pupils in their expressive reading of the poem.

The many transposed phrases and clauses make it rather difficult to read it easily, and it may be necessary for the teacher to read certain stanzas to assist the pupils in their reading of the poem. Finally, the pupils may use the poem as a basis for a written composition.

Out from Jerusalem
  The King rode with his great
  War chiefs and lords of state,
And Sheba's Queen was with them.

A cavalcade of generals and statesmen is issuing from one of the gates of Jerusalem. At the head of this body of high-born lords and ladies rode King Solomon and the Queen of Sheba.

Proud in the Syrian sun,
In gold and purple sheen,
The dusky Ethiop Queen
Smiled on King Solomon.

The Syrian sun shines bright and is reflected from the gold and purple dress worn by the dark-skinned Ethiopian Queen. The Queen is proud of the opportunity of being with King Solomon. She is carrying on a conversation with him and is unmindful of everything except the King.

Wisest of men, he knew
The languages of all
The creatures great or small
That trod the earth or flew.

King Solomon was known as the wisest of men. He was wise not only in the affairs of men, but he knew the habits of all the animals of the forest and field, and therefore could understand and interpret their actions.

Across an ant hill led
The King's path, and he heard
Its small folk, and their word
He thus interpreted:

"Here comes the King men greet
As wise and good and just,
To crush us in the dust
Under his heedless feet."

The cavalcade was approaching an ant hill, and the King imagined the ants were saying, "Here comes the King known throughout the world as wise and good and just, who is about to crush us in the dust under his heedless feet."

The great King bowed his head,
And saw the wide surprise
Of the Queen of Sheba's eyes
As he told her what they said.

When Solomon told the Queen what he thought the ants feared might happen, she was surprised to think that the great King Solomon would deign to consider the rights of such lowly creatures as the ants.

"Oh, King!" she whispered sweet,
"Too happy fate have they
Who perish in thy way
Beneath thy gracious feet!"

"Thou of the God-lent crown,
Shall these vile creatures dare
Murmur against thee where
The knees of kings kneel down?"

The Queen then told the King that she thought anyone should consider himself happy to die under his gracious feet, and that, since kings were proud to kneel before him, surely these vile creatures would not dare murmur against him.

"Nay," Solomon replied,
"The wise and strong should seek
The welfare of the weak,"
And turned his horse aside.

But Solomon was not influenced by the flattery of the Queen. He declared that the wise and strong should seek the welfare of the weak. By this he meant that it was the duty of a ruler to protect and improve the condition of his subjects. Solomon turned his horse aside and thus avoided the ant hill.

His train, with quick alarm,
Turned with their leader round
The ant hill's peopled mound,
And left it free from harm.

The other members of the party then also rode around the ant hill, and so the ants were left free from harm.

The jeweled head bent low;
"O King!" she said, "henceforth
The secret of thy worth
And wisdom well I know

"Happy must be the State
Whose ruler heedeth more
The murmurs of the poor
Than flatteries of the great."

The Queen felt the rebuke of the King's words. With her jeweled head bent low, she said, "O King, now I know the secret of your greatness and goodness. I realize how happy the people must be who have a ruler who is kind and just to all his people."

## AMERICA

My country, 'tis of thee,
Sweet land of liberty,
Of thee I sing;
Land where my fathers died,
Land of the Pilgrims' pride,
From every mountain-side
Let freedom ring.

My native country, thee,
Land of the noble free,—
Thy name I love;
I love thy rocks and rills,
Thy woods and templed hills;
My heart with rapture thrills
Like that above.

Let music swell the breeze,
And ring from all the trees,
  Sweet freedom's song;
Let mortal tongues awake,
Let all that breathe partake,
Let rocks their silence break,—
  The sound prolong.

Our fathers' God, to Thee,
Author of liberty,
  To Thee we sing;
Long may our land be bright
With freedom's holy light;
Protect us by Thy might,
  Great God, our King.

### THOUGHT ANALYSIS

Why is the thought suggested by the words "free," "liberty" and "freedom" brought out so often in this poem? To whom do you think the poet refers by "my fathers," in the first stanza? Why does he call this country "the land of the Pilgrims' pride"? In the second stanza, what does the poet declare he loves? What does "templed hills" suggest? How can rocks break their silence and prolong the sound? How has the poet prepared his readers in the first two stanzas for an appeal he makes in the third stanza? If we call the third stanza an appeal, may we call the fourth a prayer? Read the fourth stanza in such a way as to bring out the thought that man, though free, humbles himself before his God.

Read the poem expressively and then commit it to memory.

## ABOU BEN ADHEM

*—Leigh Hunt.*

Abou Ben Adhem (may his tribe increase!)
Awoke one night from a deep dream of peace,
And saw within the moonlight of his room,
Making it rich and like a lily in bloom,
An angel writing in a book of gold;
Exceeding peace had made Ben Adhem bold,
And to the presence in the room he said,
"What writest thou?" The vision raised its head,
And with a look made all of sweet accord,
Answered, "The names of those who love the Lord."
"And is mine one?" said Adhem. "Nay, not so,"
Replied the angel. Adhem spoke more low,
But cheerily still, and said, "I pray thee, then,
Write me as one who loves his fellow men."
The angel wrote and vanished; the next night
He came again with great wakening light,
And showed the names whom love of God had blest,
And lo! Ben Adhem's name led all the rest.

Why did the room look like a "lily in bloom" while the angel was writing in the book of gold? What was it really that made Ben Adhem bold? What is meant by "Write me as one who loves his fellow men"? Why do you suppose Ben Adhem's name led all the rest?

## TO A WATERFOWL

*—Bryant.*

Whither, midst falling dew,
While glow the heavens with the last steps of day,
Far, through their rosy depths, dost thou pursue
Thy solitary way?

Read the entire poem. What is the central thought suggested by it? What is a waterfowl? Did Bryant have a particular waterfowl in mind when he wrote the poem?

What time is suggested by the first stanza? Why does not the poet use the form *you* instead of *thou?* What is the force of "solitary"? Describe the picture suggested by this stanza.

> Vainly the fowler's eye
> Might mark thy distant flight to do thee wrong,
> As darkly seen against the crimson sky,
> Thy figure floats along.

What is the central thought of the second stanza? What is the force of "vainly"? Of "floats"?

> Seek'st thou the plashy brink
> Of weedy lake, or marge of river wide,
> Or where the rocking billows rise and sink
> On the chafed ocean-side?

What is meant by "plashy brink of weedy lake"? Of "marge of river wide"? What is the peculiar force of "chafed"? What kind of a coast is suggested?

> There is a Power whose care
> Teaches thy way along that pathless coast—
> The desert and illimitable air—
> Lone wandering, but not lost.

Why "pathless coast"? What is the force of "desert and illimitable"? Why not "lost"?

> All day thy wings have fanned,
> At that far height, the cold, thin atmosphere,
> Yet stoop not, weary, to the welcome land,
> Though the dark night is near.

What is the thought or picture suggested by this stanza? Would the land be a welcome land? What picture is suggested by "fanned"? What do you know of the power of flight of waterfowl?

And soon that toil shall end;
  Soon shalt thou find a summer home and rest,
And scream among thy fellows; reeds shall bend,
  Soon o'er thy sheltered nest.

What summer home is meant? What enjoyment is the fowl to find in that home? Will no hunters disturb the nest in the Southern climes?

Thou'rt gone, the abyss of heaven
  Hath swallowed up thy form; yet, on my heart
Deeply has sunk the lesson thou hast given,
  And shall not soon depart.

What picture is suggested by "the abyss of heaven hath swallowed up thy form"?

He who, from zone to zone,
  Guides through the boundless sky thy certain flight,
In the long way that I must tread alone,
  Will lead my steps aright.

Why "from zone to zone"? What is the lesson taught by the flight of the waterfowl?

Picture the poet and his thoughts as he sees the waterfowl in its flight southward, and as it is swallowed up by the abyss of heaven. Add thoughts of your own and describe the entire picture.

## THE RECESSIONAL

*—Kipling*

God of our fathers, known of old—
  Lord of our far-flung battle-line,
Beneath whose awful Hand we hold
  Dominion over palm and pine—
Lord God of Hosts, be with us yet,
Lest we forget—lest we forget!

The tumult and the shouting dies—
  The Captains and the Kings depart.
Still stands Thine ancient Sacrifice,
  An humble and a contrite heart.
Lord God of Hosts, be with us yet,
Lest we forget—lest we forget!

Far-called our navies melt away—
  On dune and headland sinks the fire;
Lo, all our pomp of yesterday
  Is one with Nineveh and Tyre!
Judge of the Nations, spare us yet,
Lest we forget—lest we forget!

If drunk with sight of power, we loose
  Wild tongues that have not Thee in awe—
Such boasting as the Gentiles use
  Or lesser breeds without the Law—
Lord God of Hosts, be with us yet,
Lest we forget—lest we forget!

For heathen heart that puts her trust
  In reeking tube and iron shard—
All valiant dust that builds on dust,
  And guarding calls not Thee to guard—
For frantic boast and foolish word,
Thy mercy on Thy People, Lord!

Amen.

What is meant by a "Recessional"? How does England hold "dominion over palm and pine"? Contrast the picture suggested by the first and second lines of the second stanza with that suggested by the second and third lines of the same stanza. Is the ancient sacrifice the "humble and contrite heart"? What fate befell Nineveh and Tyre? What does the third stanza mean? The fourth? Is the poem a hymn? What general thought or sentiment does it suggest? How often does this idea appear in the poem? What lesson has the poem for us as a nation?

## CHAPTER VI

### THE STUDY OF PICTURES

#### WHY PICTURES SHOULD BE STUDIED

As the poet speaks through the poem, so the artist speaks through the picture. Pictures should be studied in school, because, like poetry, they can be made the means of developing the æsthetic taste of children. The study of the masterpieces in good reproductions will not only assist in the development of the imagination, but will aid in the cultivation of higher ideals.

In all instruction the aim should be to make it as objective as possible. Next to the study of the thing itself comes the study of the picture of the thing. When it is impossible or inexpedient, as it may be in the case of science, history or geography, to study the things themselves, there is obviously no better plan than to use a pictorial representation as an aid in studying the subject under consideration. Furthermore, the study of pictures not only strengthens the power of analysis as applied to representations, but this power so gained is transferred to the study of things or natural phenomena and life. In all oral presentations by the teacher pictures help in vivifying and clarifying ideas. The study of pictures in connection with school work is still in its infancy, but in the course of time pictures and stereopticons will be used more and more as their pedagogic value is more widely recognized.

The study of pictures is on a higher plane than the reproduction of stories told or read. It is partly original com-

position work, inasmuch as the content is simply suggested. Thus the translation of a picture into words is an exercise of the creative imagination and thinking power.

### WHAT PICTURES TO SELECT

The selection of pictures is of the utmost importance if the efforts of the teacher are to be successful. No picture that is not characteristically correct should be used. It is evident, also, that the more perfect a picture is, the easier it will be to translate the picture the artist had in mind, into reality.

Caricatures, though ugly and inartistic to the adult eye, if characteristically suggestive, will appeal to children, and may be used occasionally for language work. The limited use of pictures, as found in the comic supplements of metropolitan Sunday papers, does not imply that there is danger of cultivating a taste for poor pictures. A comic situation, while it may stimulate pupils' efforts at interpretation, will soon be forgotten when it has served its purpose.

Pictures represent, in the main, general ideas, and their interpretation demands the filling in of details, which is impossible if pupils are lacking in the necessary life experiences. Hence care should be exercised in selecting pictures that appeal to children's interests. As a rule, those that suggest action and a plot which is not too intricate are the best.

### NECESSARY PREPARATION

Before attempting to direct pupils in the study of a picture, the teacher should be sure that she is master of it herself. She must know what she intends to teach by means of the picture, and the order or method of pro-

cedure. How the artist conceived the picture under discussion, is the question she must assist the children in answering. This can only be done after careful and intelligent study and reflection. It is only in this way that a masterpiece will reveal its inner meaning and appear in the idealized form that led the artist to produce it.

### HOW PICTURES SHOULD BE STUDIED

If the picture suggests a story, the questions of the teacher should be directed to secure activity on the part of the pupils in bringing out that which immediately preceded the climax and that which followed it. It is this phase of the work that is most important, since the picture itself constitutes the main climax and naturally manifests itself directly and without much study. Latitude in this phase of the work should not only be allowed but systematically encouraged. Thus, by describing what immediately preceded the climax, an introduction to the story is secured, and by describing what followed the climax, a suitable close is found, and the composition, with its three parts, introduction, climax and close, is complete. When this stage is reached, pupils should be required to tell the whole story suggested by the picture in a connected way.

If pupils have not the life experiences necessary to interpret a picture, it is not suitable for study, but sometimes by judicious questions the teacher can call up in the pupils' minds the apperceptive mass necessary to understand and appreciate the picture.

The teacher should guard against having pupils simply enumerate what may be seen in a picture. The main thought for which the pupils are to look should always be borne in mind. While haste and carelessness in the study of pictures should be avoided, pupils should not be required

to spend too much time on a picture. Children like a change, and tediousness in a teaching exercise is an unpardonable pedagogical sin.

At times the teacher should say to her pupils, "This is what the picture tells me," and then give a full version of her interpretation as a model and inspiration for her pupils. When pupils have gained some power in reading pictures they should be encouraged to make a silent study of a picture and then tell what it means to them. The only function of the teacher would then be to ask questions if essential things have been omitted.

ILLUSTRATIVE EXERCISES

SAVED

The following questions will suggest the method of procedure in studying the above picture:

1. What has this brave dog done? Where was the little girl playing? How did it happen that the dog was there also? What kind of a place is it where the child played? Is the water shallow or deep here? Did the girl and the dog have a good time? How did the accident happen?

2. What did the dog do then? Tell how he managed to get to the shore with the little girl. Tell what the dog did after he saved the child's life.

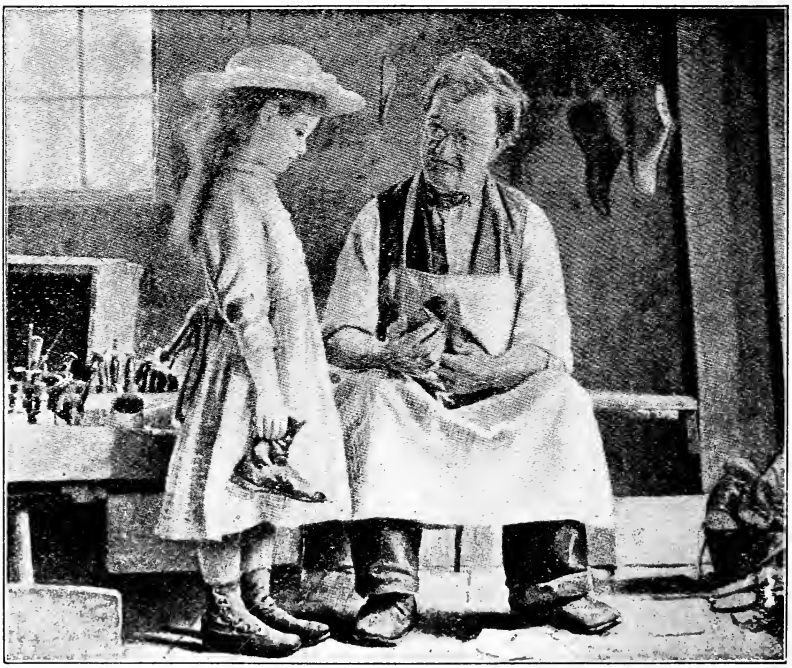
3. Did help come soon? Why do you think so? Who came? Tell how the child's parents felt towards the good old dog. How did the little girl feel?

After pupils have answered the above questions, and possibly others asked by the teacher, and carried on a free conversation, the pupils should be required to tell the entire story. To assist them in this, it might be well for the teacher to prepare a synopsis calling attention to the sequential order to be observed. This should differ slightly from the order of the questions. It will be noticed that the first question brings out the climax of the story at once. This is in harmony with the manner in which the picture appeals to the children. However, in telling the story in a connected way, it might be well to have the pupils tell what took place before the accident, and thus secure a proper setting for the story. But this setting depends largely on the viewpoint and experience of each pupil. Hence the teacher should not attempt to force her interpretation on the pupils, but urge them to supply their own setting. Then should follow the description of the climax, and finally that which may have taken place after the rescue. In this way much opportunity is given for the exercise of the creative imagination.

Using this story as a suggestive basis, pupils may be encouraged to tell other stories showing sagacity of ani-

mals. Exercises like the following may be introduced: Tell a story about how your dog defended your little brother. Tell a story showing that dogs appear to be able to think.

No trouble will be experienced by the teacher in having pupils tell stories about dogs if freedom and spontaneity have been encouraged in the telling of stories. The difficulty will be in suppressing the pupils who are anxious to talk all of the time, and in encouraging the timid ones or those of limited experience.



THE DOCTOR

### THOUGHT ANALYSIS

What does the old man hold in his hand? To whom does it belong? What does the little girl want him to do with it? Who sent her? In what condition is this shoe? Study the old man's face. Study the little girl's face. What do you suppose he is saying to her? What is the little girl thinking? Is the old man really as cross as he wants to make believe? Study his face again and tell what you see hidden back of the cross expression. Why do you think he repaired the shoe?

### ORAL EXERCISES

1. Tell all you can about the little girl and her torn shoes and who sent her to the shoemaker with them.
2. Tell how the shoemaker examined them and in what condition he found them.
3. Tell what he said to the little girl, and how she felt.
4. Tell about the man's kindness of heart, and how he finally decided to repair the shoes as well as he could.
5. Tell the entire story as suggested by the picture.

THE QUIET STREAM

SUGGESTIVE MODE OF TREATMENT

One day last summer my father and I took a long drive through the country. It was a beautiful day and I enjoyed my trip very much. We had many interesting experiences during the day and saw many pretty sights. The most interesting experience I had came towards sundown. We were traveling along a road from which we occasionally caught glimpses of a small stream. Suddenly a bend in the road brought us in full view of the stream and the plain through which it was slowly winding its way.

Study the picture on the opposite page and then describe the scene from the viewpoint of the person who is supposed to have written the above.

THE TURBULENT STREAM

THOUGHT ANALYSIS

1. Study the picture on the opposite page. What is the woman doing? Are there some clothes drying on the fence? Is the boy interested in what his mother is doing? Is he waiting to help her? How?

Is the current of the river swift or slow? What makes you think so?

What can you see in the distance? How far away are the mountains? Are they covered with snow?

Describe the house. Of what is the lower part built? The upper part? What was used instead of shingles?

Describe the interior of the house.

Is the man a farmer? If so, where is his farm? Is it a large farm?

Are these people rich? Are they contented? What makes them so?

2. Suppose you are visiting in this place. Write a long letter such as you might write to your sister, describing the scene as the picture suggests, and telling how you spent the first few days with your young friend.

THE YOUNG ARTIST

### THOUGHT ANALYSIS

When the teacher has carefully studied the picture on the opposite page she will be able to determine her method of helping pupils to study it. It is the climax of the picture that naturally appeals to the pupils first. For this reason the first series of questions should relate to the climax. But in telling the story suggested by the picture, there should be an introduction, a body and a close. It follows, then, that after the picture is discussed with pupils the outline which is to serve as a basis for the oral or written composition based on the picture should be in harmony with the arrangement of the theme in general.

The following questions will suggest the first mode of treatment:

What thought came to the grandmother at the moment when she first saw the picture? What makes you think so? Is she vexed or pleased? Why?

Does the boy realize that the grandmother stands behind him? What makes you think so? What has evidently just dawned on the younger girl? Describe her appearance, bringing out this thought.

When did the older girl first realize whose picture her brother was drawing? How do you know? Why does she hold out her hand as if in warning? What does the fact that she dare do this suggest in regard to the disposition of the grandmother? Give all the reasons you can for her desiring not to have the grandmother make her presence known.

Tell what happened when the young artist turned around and faced the original of his picture.

The following outline may be suggestive to the teacher in illustrating the kind of an outline she should work for as a preparation and guide for the oral or written composition. It must be understood, however, that pupils may conceive situations suggestive of an introduction and close differing from those introduced in the outline. They are to be encouraged in their efforts to do so. It gives them an opportunity to exercise their individuality and creative imagination.

1. Tell about the boy's fondness for drawing at school and at home.

2. Tell how, after school one day, he determined to sketch his grandmother, and describe the room in which he worked.

3. Tell what effect the picture had on his sisters, and describe the scene at the moment the grandmother enters and sees the picture.

4. Tell what happened when the young artist became aware of the presence of the grandmother.

5. Tell how the boy pursued his studies in drawing, and how finally he attended an art school and became a famous artist.

## CHAPTER VII

### WRITTEN COMPOSITION

#### FIRST STEPS

Written composition should not be begun until pupils have gained facility in writing and spelling and thus have removed, at least in part, the mechanical difficulties which would otherwise interfere with the work. Beginning in the latter part of the first grade, exercises can be introduced which are preliminary to the written work and which gradually pave the way for it.

This early work may consist in having children write sentences from dictation based on the reader. Attempts at what might be called original work should also be introduced. The teacher, for example, might engage the pupils in conversation in such a way that they express a desire to write a note to a sick classmate. By judicious questioning the teacher can get a short sentence from the class like "Dear Dorothy, I hope you will soon be well." This the teacher can then write on the board in the form of a note for pupils to study. When the pupils have studied the words, the sentence can be erased and the pupils be asked to write the note from memory, signing their own names.

#### COMPOSITE STORIES

In the second grade, work of a similar character may be undertaken. The teacher and pupils, working together, can build up a composition made up of not more than three or four sentences based on a story, nature work, or anything

coming within the experience of the pupils. When the composition is finished, the pupils should study it under the direction of the teacher to the end that they may write it from memory.

In the third grade, the writing of composite stories should be continued. But in this grade the compositions secured by the teacher and pupils, working together, may contain two or more paragraphs. This will enable the teacher to call attention to the necessity of telling the story in a certain way in order to please; that one thought must be given at a time, and that the sentences that belong together should be grouped into paragraphs.

### WRITTEN REPRODUCTION

The next step is to have pupils reproduce in writing a short and simple story which they can tell well orally. Perhaps the simplest and easiest way to proceed is to have pupils make a study of a short story contained in the reader. Then the eye and the ear will be active in impressing the thought and the form in which it is cast on the minds of the pupils.

After pupils can tell the story well orally, there should follow a study recitation in which the teacher directs the drill exercises necessary to remove certain mechanical difficulties like spelling, capitalization and punctuation, to the end that when pupils begin to write, their efforts will not be hampered too much by these things.

It might be well also, in writing the first few stories, to have the teacher put questions on the board, in the answering of which the written composition will result. Or an outline may be placed on the board containing a few sentences, each one of which suggests a unit of thought which the pupils are to work out by themselves. This might

later on give way to a briefer outline in which single catch words will suggest units of thought or paragraphs.

Whatever plan may be followed, one thing is indispensable—namely, that the teacher require the children to make a careful preparation before having them write. Some authorities go so far as to advocate the actual committing to memory of the short story, besides the preliminary drill in spelling and the use of some form of outline. This is the way the Greeks and Romans became so proficient in the use of their mother tongue. They read some of their simple classics, with good natural expression; they committed them to memory; they studied the spelling of the difficult words, and then reproduced the selections in writing. Were we to benefit by their example we should spend considerable time in the third and fourth grades in having pupils read the best folk-lore stories, fables and other stories, aloud, discuss them, commit them to memory and then reproduce them in writing, and compare them with the originals.

But sooner or later, in these lower grades, a higher phase of story writing should be introduced. When pupils can tell a story well orally, which they may have learned from their reader or their teacher, and a brief study recitation has been given in teaching them to spell difficult or unusual words, in syllabicating words, and possibly writing certain phrases and quotations that appear in the story, the pupils are in a position not only to clothe thoughts in beautiful words, but these thoughts are apt to awaken other thoughts and feelings and thus make for freedom in writing. The pen sharpens thought, develops new ideas, and awakens the activity of the soul in a pleasant and beneficial way. The written exercise in which the content is furnished, and only the form is to be supplied, may result in the pupils' pro-

ducing compositions which are a mixture of what is remembered and what is furnished by their own thoughts.

### DO NOT INTERFERE WITH PUPILS

When pupils begin to write, the teacher should remain in the background. She should not interfere with the pupil's train of thought by talking. If it becomes necessary to assist individual pupils, it should be done in a way not to interfere with the work of the class. Usually it should be possible for pupils to complete the writing of a composition in one recitation period. The fault to be found with early composition work is not that pupils are required to write too much, but rather that not enough time is devoted to the preliminary preparation, and so dawdling and halting work must be tolerated during the writing.

### PENMANSHIP

Legibility in penmanship should be insisted upon, but nothing more. Penmanship is but an incident to written composition, and should not receive undue attention. The pupil's thought should be centered more on the subject matter and the construction of sentences, and less on the forms of the letters. Rapid writing should be encouraged. The labored drawing of letters which so often passes for writing should be banished entirely. It bears repetition that while we should aim at the ideal, perfection either in composition or in penmanship can not be reached by children.

### FREEDOM OF EXPRESSION

Freedom of expression must ever be the keynote. Spontaneity, so essential to fluent expression, must not be sacrificed by the desire to secure finished compositions. Growth

in choice of language should not be of the hothouse variety. Forms of expression that do violence to the simple, child-like disposition should be excluded.

The story is the easiest form of expression, and should constitute the fundamental work in written composition in the third, fourth and fifth grades. If at all possible, pupils should write a short composition each day, based on a story found in the reader or furnished by the teacher. A little at a time but at frequent and regular intervals should be the maxim in these grades in language. The compositions may be written in school or, if proper preparation has been made in school, they may be written at home.

### ORIGINAL COMPOSITION WORK

While some attempts at original composition work may be undertaken in the third, fourth and fifth grades, it must not be forgotten that so long as spelling seriously interferes with this work, it is best to limit the composition work very largely to themes in which both subject matter and form are given. A still higher phase of written reproduction of stories results in having pupils ring changes in the story by supposing each person occurring in the story told it as though he had actually experienced it, or by having a supposed observer tell the story.

But certain original work may be undertaken in these grades, in the form of composite compositions. The first five grades of the elementary school may be considered the preparatory stage in which certain mechanical proficiencies are reached by the pupils, so that the work in the last three years may face the needs of life. Spelling and penmanship should, to a large degree, be mastered by this time. This makes it possible for the work in composition to show individuality both as to form and expression.

### TOPICAL RECITATIONS RELATED TO COMPOSITION WORK

Beginning with the sixth grade, the knowledge side of the various branches also becomes more pronounced, and thus a new phase of composition work is opened up. While the knowledge subjects contributed a definite amount of composition work, from the third grade on, their use was limited very largely to oral work. In the sixth, seventh and eighth grades, the topical recitation in reading, geography, history, nature work, library reading and physiology becomes important as a training in composition, if clearness of thought and logical sequence in the arrangement of what is presented are properly emphasized.

### THE USE OF OUTLINES

An outline may be used as a prop for a time, but sooner or later the oral presentation should be free. Pupils will be willing to talk on a subject or topic rather than write, because they know that in the oral presentation mistakes and repetitions are not so severely handled by the teacher as in the written composition. The struggle to express his ideas has a special charm for the average pupil, and every success strengthens his self-reliance and encourages him to achieve better success in future efforts. But in these topical recitations the teacher should guard against mere reproduction of the subject matter. The best results are secured by having the children recast the material; that is, think it through from a different angle. Now, if after such oral presentations there follows a written reproduction of certain units, it would be strange indeed if power and skill in written expression were not developed.

### COMPOSITIONS SHOULD GROW OUT OF LIVING SPEECH

Written compositions are often weak and lacking in smoothness and directness. This may be due to the fact that it is difficult to keep the mechanical execution abreast of the flow of thought, but more often it is because pupils are not in the habit of considering written expression as living speech. If pupils were impressed with the thought that written exercises grow out of living speech, greater freedom, fluency and force would characterize them.

### COMPOSITIONS SHOULD BE SHORT

Pupils should not be required to write long compositions even as a result of regular class work. Nor should they be asked too early to work out thought problems in writing. To have pupils work out problem questions in the various branches before penmanship and spelling have become automatic, would be like asking a person to do good thinking while lifting a hundred-pound weight.

### BIOGRAPHY AND HISTORY

The oral biographical work will furnish excellent material for written composition, but rarely should pupils be called upon to write an entire biographical story. They should choose favorite topics which will enable them to limit their compositions to single-page productions. A very good example is to have a class in history or geography write twenty minutes on any subject selected by the pupils, relating to the work gone over in class during the previous week.

The writing of summaries in history and geography is highly instructive if done in the right spirit. It is so natural for the mind to concern itself with interesting details,

it is so difficult to sum up a chapter or topic by a few well-written paragraphs, that exercise in the latter leads to power of generalization and concentration.

### SUBJECTS FOR ORIGINAL THEME WRITING

Original theme writing should begin to be emphasized in the sixth grade. It should be based largely on what children have experienced or learned, or that which the imagination, backed by knowledge or experience, can readily suggest. The practice that obtained years ago of having pupils write compositions on subjects beautiful in name but entirely beyond them, is happily gone. The little fourteen- or fifteen-year-old no longer essays to write on *What I Can Do to Rejuvenate the World,* or *The Mutability of Human Riches.* Teachers have come to realize that the subjects for compositions must be within the experience or comprehension of the pupils, and that if a subject demands little reflection but much looking up, it is not appropriate.

School life, life on the street, at home, life in the field, forest and streams, holidays, excursions and observations constitute fruitful themes for original compositions. Expression is natural to children. They like to talk about what they know, have seen or heard, or about what they think. When once the early storms of written composition have been successfully weathered, they will enjoy equally well putting their thoughts in writing. The pupils, however, should not be expected to exhaust a subject. They should select a unit of what occurred in a brief period of time, and in their writing limit themselves to that.

### SECURING FREEDOM

Written composition demands clearer thinking than oral composition. Lack of practice in writing often makes children fearful of making mistakes, of exposing weaknesses hitherto not disclosed. Volubility often ceases when the stage of "I take my pen in hand" is reached. It should be the purpose of the teacher to provide the conditions that will secure the best results. Children should be led to appreciate the fact that their thoughts are of interest, especially if they are cast in an attractive form, and that when they have chosen a subject and thought it through, they should revel in the freedom of composition.

### SUGGESTIVE TOPICS

It may be advisable to prepare a series of topics from which pupils are to select their subjects for compositions, but unless the teacher feels sure that the topics suggested offer sufficient variety for the class, permission should be given to select any other topic, suggested possibly by those given by the teacher or the book.

Pupils should be permitted at times to indulge their inherent capacity for depicting the humorous or ridiculous. Life is not always serious. It has its humorous, often its comic, features to relieve its monotony and restore its elasticity. A teacher who also suggests topics other than the conventional ones will find herself in sympathy with her pupils and will thereby stimulate them to greater efforts.

*How Casey Made a Double Home Run* was a subject a teacher asked her pupils to write on. It did not suggest much content until she analyzed it as follows:

1. The last half of the ninth inning, with Casey at bat.
2. The testy old man in the neighboring field.

3. How Casey "met" the ball and how it soared over the fence and struck the old man.

4. Casey's "double home run."

With the outline before them the boys were ready to write. They pictured the composition with their mind's eye, and the individuality and originality of handling it gave evidence of the fact that they were on a familiar footing with it. They put joy into their work, and whenever that is done, it goes without saying that the work is well done.

### PURPOSE OF COMPOSITION IN GRAMMAR GRADES

During the last few years of the elementary school, the instruction in language must be so shaped by the teacher that she is depended upon less and less by her pupils. The wise teacher, too, will realize that she must exercise care not to interfere with the free and natural development of the language power of her pupils. She realizes that quiet, imperceptible forces are ever at work shaping the thought and its expression into language in an unknown and unconscious but forceful way.

### SPECIAL AIMS OF THE TEACHER

Her principal work will consist in urging the boys and girls to do their best. She realizes that speech reflects the soul and hence possesses character. She will do what she can to cause pupils to realize that they should possess not a weak, enervated speech, but a speech, both oral and written, that is hearty, convincing, full of good sense, truth and definite ideas, and that a good style will come, if it comes at all, not through a conscious attempt at fine writing, but as the result of fine thinking and fine speaking.

# CHAPTER VIII

## LETTER WRITING AND TELEGRAMS

### WHY LETTER WRITING APPEALS TO CHILDREN

Letter writing is a form of composition that appeals to all children. They see a reason for it. Their fathers and mothers write letters, and consciously or unconsciously it is impressed upon the children that letter writing is an essential element in their education. While other forms of composition may be looked upon as tasks to be accomplished because set by the teacher, letter writing can be made a pleasure, particularly if freedom of choice as to subject matter is allowed. Pupils should write real letters to real persons and mail every one, if that be possible.

### A FORM OF WRITTEN COMPOSITION

Strictly speaking, letter writing offers little that is new, with the exception of the form, for a letter may be a narration, an exposition, a description, or partake of the nature of all three forms of expression. If children have mastered the mechanics of penmanship, and have had training in oral and written English, letter writing will offer no difficulties to them.

### NATURALNESS

Since a letter is a written communication addressed to a person at a distance, it contains what the writer might have said personally to the recipient of the letter. In no form of composition does the suggestion, be natural and write

as you talk, apply so forcibly as in letter writing. The character and form of the letter should harmonize with the content. The style of a letter is modified by the fact that the letter is written to a stranger or casual acquaintance, to the teacher or to a fellow classmate, to an old man or woman, or a young boy or girl, to a friend that is well or to one that is ill, to a friend that has cause for happiness or one to whom grief or misfortune has come.

### RELATION TO THEME WRITING

The propensity to talk about themselves is very marked in children and presents a fine opportunity for developing power in original composition work. They are anxious to talk and write about what concerns themselves, their personal experiences, occurrences at home, their friends, playmates, their holidays, vacation doings, and a host of other things, all of which can be made to contribute to the idea of freely expressing their own thoughts in their own way, which is one of the highest aims in education.

### LETTER WRITING IN PRIMARY GRADES

Beginning with the first or second grade, notes of a few lines may be written. This work, however, is necessarily of such an elementary nature that it may be passed by in this discussion. In the third grade the informal and friendly letters should be taught by means of models. The models should be real letters treating of subject matter that appeals to children, and couched in language not much above the plane of the child. The practice of using letters written by eminent writers to their children or little friends as a basis for teaching children elementary notions of what letters should contain is questionable, to say the least. The letters that are to serve

as models should be, first of all, children's letters. They should be childlike without being childish. The model letters should be of a proper length. Children in the fourth grade have, presumably, done a fair amount of written composition work and will write letters of more than three or four lines. The model letter should recognize this fact and be of reasonable length.

### USE OF MODEL LETTERS

Many models of letters should be introduced. The informal letters to friends or playmates, to parents, brothers and sisters, teachers and relatives, and the formal letters of invitation and acceptance, congratulation, sympathy and many others, should be illustrated by model letters which pupils should study with a view to imitating them.

### MECHANICS OF LETTER WRITING

Naturally much attention should be devoted at the very outset to the mechanics of letter writing. If the placing of the heading, the salutation, the body, the close, the matter of indentation, the writing of the address, the placing of the stamp and the numerous other little things that go to make up a tasty form are rigidly attended to in the beginning, slovenly habits will not be formed.

### BUSINESS LETTERS IN UPPER GRADES

In the upper grades letter writing must be made as practical as possible. While the friendly letter will continue to be used, the business letters should receive most attention. Pupils should be taught the essentials of good business letters by studying models to be imitated. Then by giving them frequent opportunities to write real letters to real friends and business men, the importance and prac-

tical value of letter writing will appeal to them, and theme writing in the guise of letters will be accepted as a matter of course and the purpose of written composition be realized.

### TELEGRAMS

A telegram should be brief, but not so brief as to be misleading. The meaning to be conveyed must be clear, even though it becomes necessary to use a few extra words. Since there is a fixed rate for messages containing from one to ten words no telegram need be condensed to less than ten words. Before sending a telegram it should be reread to see whether it conveys the exact thought you have in mind.

Blanks for telegrams are furnished by the telegraph companies. Usually the title, salutation and complimentary close used in letters are omitted in writing telegrams.

### INFORMAL OR FRIENDLY LETTERS

Milwaukee, Dec. 26, 1912.

Dear Edward:

I wish you could have been with us last night to see our tree all lit up and to see the pretty presents we got. I think this is the best Christmas I ever had. At six o'clock mamma sent us children upstairs to wait there until she would call us. The time seemed awfully long, I tell you. But at last we were called. We rushed down and when we got into the parlor we did not know what to look at first. Everything looked so pretty. Mamma and papa had put up holly everywhere, and the tree had a new angel at the top, and all around were the presents. The best present I got is my sled. She is a beauty. Papa says he does not like Christmas without a great deal of

noise. So he got me a drum. Well, I think I can give him some noise. From mamma I got *Robinson Crusoe,* a blue necktie and a pair of slippers. Marie gave me a pair of gold cuff buttons. Now I want you to write me very soon and tell me about your Christmas and the presents you got.

Your friend,

Henry Jones.

Read that part of the letter which tells where it was written. Read what tells when it was written. Observe where the place and the date are written and the punctuation marks that are used. To whom is the letter written? This part is called the salutation. Observe where the salutation is placed. What punctuation mark is put after the salutation? Sometimes a comma is used instead of a colon.

Who wrote the letter? Notice where the name Henry Jones is placed. This part is called the signature of the letter. The part which precedes the signature is called the complimentary close. Henry might have used the complimentary close, Your chum, or Yours truly, instead of Your friend. Observe where the close and the signature are placed and what punctuation marks are used.

The part between the salutation and the close is called the body of the letter. Why is the letter interesting? What tells you that Henry enjoyed writing the letter?

Henry Jones
315 State St.,
Milwaukee, Wis.

STAMP

Edward Brown
Waldo
Wis.

Where is the stamp placed? Why should it always be placed there? Was a one-cent stamp or a two-cent stamp used? What punctuation marks are used in the address? Why did Henry Jones write his name and address in the left-hand upper corner of the envelope?

If a letter is addressed to a person living in a village or a small city the county is sometimes inserted in the address.

Write an answer to the above letter telling Henry Jones about your presents and how you spent your Christmas. Make your letter interesting. Write to him as though you were talking to him.

The girls in the class may write to a girl friend.

Be careful to write the place and date, the salutation, the close and the signature legibly and correctly.

Los Angeles, Cal., Jan. 23, 1913.

Dear Mamma:

At last I've had my wish. I've had an automobile ride. There is nothing like an automobile ride. And now I must tell you all about it. At seven o'clock last night we heard a horn blow in front of our house and Ethel and I at once knew it was Uncle John come to take us out in his new automobile. We climbed in in a hurry and away we went. You can't sit still at first. You hop up and down on the seat and sway from side to side when you turn the corners. We sometimes went so fast that we could hardly bow to our friends when we passed them. We were not a bit afraid. It was the best ride I ever had. Mamma, do hurry up and get here as soon as you can. I want to see you very much. You know I have been gone a whole week.

Your loving little

Helen

North Bend, April 6, 1913.

Friend James:

Next Monday evening at seven o'clock a number of boys are going to meet at our house to talk over forming a baseball club. The boys desire you to become a member of the team and hope you will be present at the meeting.

Yours truly,

Sam Newman.

What is the purpose of the meeting? Why should the purpose be clearly stated? Is the information with reference to the time and place of the meeting stated definitely? Why do you suppose Sam Newman says, "The boys desire you to become a member of the team" and not "I desire you to become a member of the team"?

Houston, Texas, May 26, 1913.

Dear Alice:

Our sewing-club met at our house yesterday. We missed you very much. I hemmed towels for mamma. The last time our club met I hemmed both ends of a towel, but this time I did not finish one end. Winifred is sewing a doll's dress. When I finish my towels I'll make a dress for my new doll.

We chose a president yesterday. She's a very nice girl and her name is Alice. Now do you know who she is? We meet at Ethel's next time. Won't you write a letter and send it to Ethel in time for the next meeting? The girls all send their love to you, and want you to come home soon.

Your friend,

Ruth.

St. Louis, Mo.,
June 30, 1913.

Dear Frank:

Yesterday we had the big show in our barn. You missed it, I tell you, by not being there. Jack was the skeleton and Jimmie the fat man. You had to pay extra to see them. Billy was the clown. He looked so funny. His mother had made him a suit, half red and half green, and his face was painted blue and white until you'd hardly know it was Billy.

Papa let us charge only a penny, but we made fifty-eight cents — that's ten cents for each of us stars and eight cents for Jack and Jimmie.

But I haven't told you half enough about the show. We had a lemonade stand in the back yard but we made only seven cents on the lemonade. We did not sell much. I guess it wasn't strong enough. The tricks we performed were wonderful. Uncle Joe applauded the loudest. We are going to have another show in a week and we want you to join us. When are you coming?

Your friend,
Robert.

Blue Island, Ill.,
July 28, 1913.

Dear Edward:

We arrived home safely Sunday noon. Thursday Phyllis and I went to the park with our lunch. After lunch we started out on the sprinkling wagon. It began to rain, so we went and got one of the gardener's umbrellas. Then we went out again. It began to pour so hard that the sprinkling wagon came in. We started to run to the office, and just then a puff of wind turned

our umbrella inside out. We got wet but we had to laugh. Soon the rain stopped, the sun came out and we ate our lunch in the park after all.

The other day Margaret was up here all day. We went over to my uncle's barn and jumped from the hay loft down into the place where the horse eats.

Yesterday we went to my Aunt Charlotte at Morgan Park for supper. After supper my Cousin Richard sent up a big kite with a Japanese lantern tied to it. It looked very pretty up there.

Is that "mother still chasing her boy 'round the room"?

Mother said she was going to write to your mother. Tell Gertrude I am going to write her. Grandma sends her love to you all and so does mother.

Your friend,
Marie.

Cottage Waldheim, Big Lake, Wis.
Aug. 23, 1913.

Dear Frances,

You should have been with us last night! The event of the season happened, and that was a marshmallow toast. Imagine a background of pines and darkness, — not city darkness, but darkness of the real kind — and then the monstrous bonfire with us all around it. My! it was romantic. But I shall begin at the beginning and follow a definite course in telling you of this event.

Saturday morning the boys rowed over to Spider Lake, a row of about six miles, and bought hundreds of marshmallows. To be sure they weren't so very fresh, but what can one expect out in the wilderness? We locked them up in an old writing desk down in the clubhouse, and,

Frances, strange though it may seem, no one tampered with the lock.

When evening came we all went out on the lake and rowed until half past eight, then we met in the hollow between our cabin and the next one. Here the "tribe" had gathered together a large pile of wood and brush.

Soon our fire was burning. We all joined hands, and danced around it — regular whooping, yelling Indians. Then when the flames died down and only coals were left, we toasted the marshmallows. The fun lasted as long as the marshmallows did, and then came some of the "homy" cozy kind of enjoyment. We sat around the fire in groups and sang college songs and good old German melodies. And yet it was a bit lonesome for a while — not lonesome exactly, but quiet, you know. Then with a "Good-night, Ladies," the party broke up and we went to our cabins. And that was the end of our toast. But we intend to have another soon.

I shall expect a letter every time the mail comes, for you know the agreement.

Lovingly yours,
Gertrude.

### LETTERS OF INVITATION

Houston, Dec. 2, 1912.

Dear Elsie:

I am going to have a party next Wednesday afternoon, and I want you to be sure to come. I have a new play room, and I hope you will enjoy it with me and my friends at the party.

Your friend,
Martha.

Houston, Dec. 4, 1912.

Dear Martha:

I just received your kind invitation to come to your party next Wednesday afternoon. Surely I'll be there. I am so glad you have a new play room for your party. I am sure it is very pretty and I very much want to see it.

Your friend,

Elsie.

Houston, Dec. 5, 1912.

Dear Martha:

I am very sorry that I cannot accept your kind invitation to your party next Wednesday afternoon. I leave tonight for a week's stay at my grandmother's. I should very much like to be with you, for I know you are going to have a good time. I shall see you as soon as I get back.

Your friend,

Bessie.

The first of the above letters is an invitation to attend a party. The second is a letter accepting the invitation and the third a letter declining the invitation.

Mention some of the things that Martha holds out as an inducement to Elsie to come to the party. What sentence particularly shows that the invitation is a hearty one?

What sentence in the second letter is a direct answer to Martha's "Now be sure to come"? What does Elsie look forward to most?

BUSINESS LETTERS

Pine Ridge, Mo., Jan. 3, 1913.

The Walter Lowney Co.,
Boston, Mass.

Dear Sirs:

Enclosed find fifteen cents in stamps, for which please send me a can of Lowney's Breakfast Cocoa, trial size. Please send me also a copy of the Lowney Receipt Book. I read your advertisement in the *St. Nicholas Magazine*.

Yours truly,
Richard Munson.

630 Broadfield Ave.,
New Orleans, La., Sept. 3, 1913.

Messrs. Hudson & Stark Bros.,
116 Adams St.,
New Orleans, La.

Dear Sir:

I desire to apply for a position as office boy in your store, or for any other position which may be vacant and which can be filled by a boy.

I am fifteen years of age. I graduated last June from the 13th district school, of which Mr. John Lawrence is the principal. He has promised to answer any inquiries in regard to my health and qualifications which you may wish to make. His address is 346 Spring St.

Yours respectfully,
Oliver Winton.

### FORMAL INVITATIONS AND REPLIES

Miss Laura Jackson requests the pleasure of Miss Osborne's company at dinner, Saturday, September tenth, at six o'clock.

342 Wilson St.

Miss Mabel Osborne accepts with pleasure Miss Jackson's kind invitation to dinner, Saturday, September tenth, at six o'clock.

497 Park Place,
September ninth.

Miss Mabel Osborne regrets that a previous engagement makes it impossible for her to accept Miss Jackson's kind invitation to dinner, Saturday, September tenth.

497 Park Place,
September ninth.

### ILLUSTRATIVE TELEGRAMS

Suppose your father, Charles Morris, lives at 243 Prairie Avenue, St. Paul, Minn. You are visiting friends in Red Wing, Minn., and are expected home August 8 on the train leaving Red Wing at 5:30 p. m. You missed your train and are obliged to stay over until the following morning. You expect to leave on the 8:15 train.

The following will illustrate the message as it might appear on the telegram blank:

Red Wing, Minn., Aug. 8, 1913.

Charles Morris,
243 Prairie Ave.,
St. Paul, Minn.

Missed train. Will leave at 8:15 tomorrow.

Henry Morris.

Alliance, O., Aug. 9, 1913.

Dear Mother:

Grandma has just made up her mind to visit you while I am here and can take care of the house. She intends to leave here tomorrow on the 1:15 p. m. train, which gets to Canton at 2 o'clock. She wants you to meet her at the station. I am having a fine time.

Your loving daughter,

Emmy.

If a telegram had been sent instead of a letter it might have read as follows:

Mrs. Mary Pratt,
Canton, O.,

Grandma leaves tomorrow 1:15 p. m. train. Meet at station. Emmy.

# CHAPTER IX

## CORRECTION OF COMPOSITIONS

### GENERAL SUGGESTIONS

The correction of compositions is always both a delicate and laborious task. It is so easy to interfere with the spontaneous efforts of pupils by mutilating beyond recognition their bold though rough and grammatically faulty productions, that there may be truth in the saying, "The school is sometimes the place where pebbles are polished and diamonds are dimmed."

And yet compositions must be corrected — but not all of them. We do not always correct pupils in their oral compositions. We realize that many mistakes made today will naturally be shed tomorrow. "Is them the trickers?" asked a little six-year-old boy one day when he saw a number of gymnasts issue from their dressing room. Can you conceive of a sentence of four words containing more mistakes than this question? Though he made most grotesque statements in his early efforts at expression, they have mostly all disappeared. And so it is with mistakes in written composition. We learn to write by writing. With much practice in writing, it is safe to say, there would follow constant improvement in ability to express thought.

### DIRECTIONS TO PUPILS

Occasional talks to the pupils on the necessity of their learning to write good English, together with general directions for improving their compositions, will often result in the disappearance of a host of little mistakes, annoying to both teacher and pupils.

Pupils should be encouraged to think through a subject even to the extent of preparing an outline, but they should also be impressed with the idea that when once the writing is begun, thoughts must be permitted to flow naturally without undue attention to their arrangement. This will insure naturalness and spontaneity, though at the possible sacrifice of some artificial rules of rhetoric.

As a rule, pupils should be allowed to correct and copy compositions which are to be submitted to the teacher. If the teacher is reasonably certain that a composition does not represent the best efforts of the pupil, it should be returned to him for improvement.

### PURPOSES OF CORRECTIONS

The corrections and comments made by the teacher have a twofold purpose. They are made to assist the pupil in his efforts at self-criticism, and they reveal to the teacher whether his instruction has been successful or not. Written work should be examined with painstaking care but with a kindly feeling for pupils. Not every mistake, except it be in spelling, should be marked. The power of pupils to produce faultless compositions grows slowly. The weaker pupils should be dealt with more leniently than the bright pupils. The system of marks used in the correction of compositions should be uniform in all classes of a school.

Many mistakes in written work furnish evidence that the work was too difficult, that the preparation was not sufficient, or that the desire to do good work was lacking on the part of the class. In any such case, the assignment of the task was a mistake. It is essential to good work that the teacher cultivate a good spirit on the part of the pupils to the end that they will put forth their best efforts. This will result in fewer mistakes being made by the pupils.

### SUGGESTIVE CORRECTIONS

Many of the corrections made by the teacher should be suggestive in character. Pupils should be thrown upon their own resources, provided these are not represented by an "empty well." If a passage is particularly good or shows effort on the part of the pupil, it is a good plan to make a marginal note to that effect. It will serve as an incentive to better effort.

### SELF-CRITICISM

At times it may be advisable to have a pupil write his composition on the blackboard, and have the pupils, under the direction of the teacher, point out the merits and the faults. In this way the spelling, punctuation, thought and style may be criticized and improved, and the pupils be led to appreciate the necessity of being self-critical in all they undertake to do.

## ILLUSTRATIVE EXERCISES

### THE LIFE OF A NEWSBOY

I have been a newsboy for nearly three years and can asure you I know the life he goes through in his youth. It is the same in carrying or selling papers in the morning as in the evening. I carry morning papers and sell the Sunday papers on Sunday Mornings. In the morning when you are real tired and the wind is blowing and you can feel its about twenty-two below zero out of doors you wish that you could stay in bed but when you think of your spending money depending upon wether you get up or not you choose to get up. After you have gotten your papers you start out with your mind on the profits.

Now you go along the street calling out "Morning papers." Some people you get a cross aneswer and from some you get a pleasant aneswer. When a man gives you a dime for a paper you tell every newsboy you meet. When your days career is ended you go

to the news dealer and pay up and looking over your change (and) to see whether you have a cent over to buy a bun for who wouldn't be hungry.

Suppose the above composition, which was written by a pupil in a seventh grade, were placed upon the blackboard. The following directions and questions would serve to indicate how it could be made the basis of teaching pupils to be self-critical in correcting and improving their own compositions.

Spell correctly the words in the above composition that are not spelled correctly. Consult a dictionary if necessary.

Read the first paragraph. Read it again, omitting the second and third sentences. Would it improve the composition if the sentences were omitted? Why?

Should the fourth sentence be divided into two sentences? If the sentence is to stand as written what punctuation marks should be introduced? What part of this sentence do you like best?

Would it be better to begin the second paragraph with the last sentence of the first paragraph? Give reasons for or against it.

Would the sentence beginning with "Now" be improved if the word "Now" were omitted? Should "morning" be capitalized? Why?

Read orally the sentence beginning with the word "Some." Does it sound right or wrong? If it is wrong, correct it.

Try to improve the next sentence.

Suggest a more appropriate word than "career."

Divide the last sentence into two sentences. Read the last sentence using the expression "can afford" in place of "have a cent over." Does that express the thought of the writer better than he expressed it? What punctuation mark should be placed after the word "bun"?

Copy the above composition, and make all necessary changes and corrections to improve it.

### DESCRIPTION OF MY FRIEND

The boy that I am about to describe is five feet tall and thickly built. He wears a dark brown suit which harmonizes perfectly with his thick, light brown hair.

His forehead is low and his eyes are large and grey.

He is very fond of football as his hair suggests. He is also a good runner, though few people would think so on seeing him for the first time. As a scholar, he is as good at his books as on the athletic field.

Altogether, my friend, with his good looks and disposition, is a very amiable companion.

Can you give an initial sentence other than the one used which would be more appropriate? Try to improve on the expression "thickly built." Should the third sentence constitute a paragraph or be joined to the preceding paragraph? Give reasons for your choice. What do the words "as his hair suggests" suggest as to the "make up" of the boy who wrote this sketch? What thought did the writer evidently have in mind when he wrote the last sentence of the third paragraph? Change the sentence in such a way as to express that thought. Should the last sentence constitute a paragraph?

### DESCRIPTION OF A CLASSMATE

The person which I am about to describe is tall and slender. Her hair is quite dark and is tied up with two red ribbons, one on top of her head and the other at her neck. Her eyes are blue and her complexion fair. Her eyebrows and lashes are light and heavy. She generally wears a blue dress trimmed with red and white. She is very agreeable when without her little temper which does not come very readily.

In the above description is the word "quite" used correctly? Should the word "up" be omitted in the second sentence? What meaning do you suppose the last clause in the last sentence was intended to convey? Change the sentence so as to make the thought clear.

### JERRY, THE TRAMP

Jerry was a tramp and a very ugly, morose creature he was. He was shabbily dressed in a ragged coat, shirt, and pair of pants. His face, hands, and bare feet were very dirty.

Jerry was lazy,—extremely lazy and, from what I knew of him, liked nothing better than to loll around in a shady spot and do nothing. He hated winter and always contrived to commit some petty robbery in the fall so as to be sent to the house of correction for six months.

One morning in late September as Jerry walked over a pasture on his way to a farm house, he met the owner in the field. The farmer called out cheerily, "Good morning, my friend. Wouldn't you like to help me dig my potatoes for a few days? I'll give you a dollar a day."

Jerry groaned as he replied, "I don't think I shall, because, you see, I've got the rheumatism and when I work it gets worse."

He stole a loaf of bread for dinner and walked all afternoon toward the city. That evening Jerry fell in with a gang of thieves who were planning a large robbery. When the thieves went to the scene of the robbery, they found a squad of detectives present and the gang was arrested.

Instead of being sent to jail for six months, as Jerry wanted to be, he was sent to the penitentiary for two years.

Suggest a better word than "creature" in the first sentence. Give a reason for omitting the word "shabbily." Should the word "trousers" be used instead of "pants"? Should the word "bare" be omitted? Why? Improve the punctuation of the first sentence of the second paragraph. Does "and do nothing" add strength to the sentence? Show that in the above, description and narration are combined.

# CHAPTER X

## CRITICAL STUDY OF SELECTIONS AS MODELS OF STYLE

### PURPOSE

It has come to be recognized that at some stage of the instruction in English a careful study of literary selections should be made as models of style. Pupils should be made conscious of the beauty, strength and clearness of the sentences which enter into the paragraph or selection under discussion, of their arrangement in the paragraph, and of the words or phrases that make the transition from paragraph to paragraph smooth and easy. They should be led to see that they must place related ideas as closely together as possible, that they must work towards a point or climax, that this movement must be natural and unbroken, and that sentences which interfere with the unity of a paragraph must be omitted.

### RESULTS

If pupils can be made to appreciate the fact that an author casts his thoughts in a certain mold advisedly, they may be led to study their own productions and apply the tests at their disposal, in improving them. Thus gradually will be acquired a language sense and a habit of self-criticism without which progress in English is impossible. We must, however, bear in mind that this phase of instruction is inexhaustible, and while it may have its modest beginnings in the grades it should continue as an integral part of the study of English throughout the high school and life.

## ILLUSTRATIVE EXERCISES

### HANS SACHS

*—Adapted from Stories Worth Remembering, American Book Company.*

Little Hans Sachs lived at a time when every lad was supposed to take up some trade when he had finished his schooling. His father was a shoemaker, and at the proper age Hans was apprenticed to a master shoemaker, to study faithfully for three years, learning to make and mend every imaginable kind of footwear.

There were many other apprentices who daily sat on the bench with him, and no one suspected Hans of being different from his companions. But he was, indeed, very different, for he was a born poet and musician. In the daytime he studied shoemaking, to please his father; in the evening, to satisfy his own deeper cravings, he studied under a very different kind of master—a mastersinger, as he was called.

To become a mastersinger was the great ambition of Hans' life; but his duty was to become a master shoemaker. At the end of a two years' apprenticeship he asked for his freedom. When the other shoemakers in surprise declared that he had still a year in which to study his art, his master showed them some work the lad had just completed, which was so excellent that Hans was set free, receiving, according to the time-honored custom, a violent box on the ear from his master.

Then Hans bade good-by to his parents, and started out, with his knapsack on his back, to make his way in the world. He was gone a long time, traveling through many places, and meeting with many adventures, but when, after many years, he returned to his friends at home, he brought with him the wreath he had won by a beautiful master song. He had obtained the wish of his heart.

After that Hans Sachs, master shoemaker and mastersinger, lived for many a year in Nuremberg, making and mending his townsmen's shoes, and also composing songs and poems that uplifted the people's hearts. The people of Nuremberg loved Hans Sachs, as well they might; for when they were happy, he wrote songs to express their joy, and when they were in trouble, he wrote bright, funny plays and poems to cheer them up. In joy and in sorrow the people of

Nuremberg turned to the man who was really the soul and spirit of the town. He was an exception to the saying that a prophet is never honored in his own land, for honors were fairly showered upon him, but through it all he remained the simple shoemaker, singing his songs out of the fullness of a glad heart. He wrote in all no less than 4275 songs and plays, many of which ended in some quaint little phrase such as "So says Hans Sachs," or "This hopes Hans Sachs."

A close study of the selection should be made, the pupils and teacher working together. The following questions may be suggestive:

What is meant by "apprenticed to a shoemaker"? What is meant by "to satisfy his own deeper cravings"? What, do you suppose, was a master shoemaker? A mastersinger? What kind of poems are those that "uplift the people's hearts"? Why could Hans Sachs write such poems? Why did the people of Nuremberg turn to Hans Sachs in joy and in sorrow? How did they honor him most, do you suppose? With what quaint phrase did he usually end his plays and songs? Did the phrases suggest a touch of egotism, did they show that he knew the magic of his name, or may they be considered as meaning "Perhaps I'm mistaken, but that is what I think"?

Read the first paragraph. Do the sentences follow each other naturally? What is the principal thought in this paragraph? Find a sentence or make one which summarizes the thought contained in each of the succeeding paragraphs.

What word or words in the second paragraph help to make the transition from the first paragraph to the second easy and smooth? Why, do you suppose, did the writer place the prepositional phrase at the beginning of the third sentence? Find the word or words in each succeeding

paragraph that help to make the transition smooth and easy.

Is the first sentence of the third paragraph direct and clear? What makes it so? Why is the last sentence the climax of the paragraph? Are the sentences of this paragraph arranged in such a way as to emphasize this thought?

What sentence in the last paragraph do you like best? Why? What is there about the selection that causes you to enjoy it?

### THE PROUD POPLAR TREE

Near the bank of a river stood a high poplar tree. It had a thousand roots and a trunk so thick that a man could not encircle it with his arms. It had a thousand branches with a thousand leaves on every branch, and the top was so high that you could hardly see it. Therefore the poplar tree was proud and thought itself better than the other trees in the field and the forest. But its pride was not to last long.

A storm was coming up. The heavens became dark, and the thunder rolled over the field. The wind shook the proud poplar back and forth, scattering its leaves in the air and tearing off the small branches. But that was not all. The wind blew fiercer and fiercer, the thunder rolled more frightfully, and suddenly the lightning descended on the crown of the tree and cleft the large, strong trunk from top to bottom, splintering it into a thousand pieces.

Then the storm scattered the branches and the splinters over the entire field so that nothing remained of the beautiful tree except a poor stump.

#### A STUDY OF THE SELECTION

The first sentence tells us what the story is about. It is called the topic sentence. What part of this sentence constitutes the setting for the picture of the high poplar tree? What does the next sentence tell us? What does the third sentence tell us? Do these sentences follow in a natural order? Why did the poplar think itself proud? The last

sentence suggests that something is about to happen. This sentence joins the first paragraph to the next.

Is the first sentence of the second paragraph a topic sentence? Why? Does the second sentence follow the first naturally? What new thought is introduced by the third sentence? Why, do you suppose, did the author introduce the sentence, "But that was not all"? Read the paragraph omitting this sentence. Do you like the paragraph better with or without the sentence? What is the climax in the second paragraph?

What use does the word "then" serve? The last paragraph constitutes the conclusion. What does it tell us? Why is it a natural conclusion?

Read the entire selection aloud. Do the sentences follow each other naturally? Is the transition from one to another smooth and easy? Select sentences that you like best and tell why you like them.

A paragraph is made up of sentences which relate to the same topic. Are the sentences of the first paragraph sufficiently related in thought to constitute a paragraph? What makes you think so? Is it true of the second paragraph? Give your reasons.

What is meant by "Pride goeth before a fall"? Why does the story suggest this proverb?

## THE ROBIN'S SONG

The Robin's best song is heard about four o'clock or earlier on summer mornings. He joins many others of his kind. He joins them in calling all the birds in all the trees to the feast. The feast is a bountiful feast of insects. It is spread for them. All day long their voices may be heard. They are mellow and soulful. They may be heard somewhere if we stop to listen. To the coming day they call a welcome. To the closing day they call a farewell.

Many like best to hear them in the morning. Others think their sunset songs the sweetest. Whatever the time, their songs are full of happiness and contentment. Whatever the weather, in sunshine or shadow, their songs are full of happiness and contentment.

### THE ROBIN'S SONG

*—Adapted.*

The Robin's best song is heard about four o'clock or earlier on summer mornings, as he joins many others of his kind in calling all the birds in all the trees to the bountiful feast of insects then spread for them. All day long their mellow, soulful voices may be heard somewhere if we stop to listen. To the coming day they call a welcome, and to the closing day a farewell.

While many like best to hear them in the early morning, others think their sunset songs the sweetest; but whatever the time, or whatever the weather, in sunshine or shadow, their songs are full of happiness and contentment.

Read the above selections aloud. You will observe that the thought expressed by each is the same. In which selection are the sentences of a choppy nature? In which is there greater coherence and smoothness? In which are the words and thoughts often repeated? In which is there greater variety of sentence structure? In which selection is it difficult to separate the more important sentences from the less important? In which is the sentence structure such that the subordinate thoughts are joined to the principal thoughts in such a way as to bring out their proper relation? Which selection is the more agreeable to read?

### OLE BULL

*—Adapted from Stories Worth Remembering, American Book Company.*

1. The soul of little Ole Bull had always been attuned to melody, from the time when, a toddling boy of four, he had listened with passionate delight to the playing of the violin by his uncle. How

happy he was, as he wandered alone through the meadows, listening with the inner ear of heaven-born genius to the great song of nature. The blue-bells, the buttercups, and the blades of grass sang to him in low, sweet tones, unheard by duller ears. How he thrilled with delight when he touched the strings of the little red violin, purchased for him when he was eight years old.

2. Ole could not sleep for joy, that first night of ownership; and, when the house was wrapped in slumber, he got up and stole on tiptoe to the room where the treasure lay. The bow seemed to beckon to him, the pretty pearl screws to smile at him out of their red setting. "I pinched the strings just a little," he said. "It smiled at me ever more and more. I took up the bow and looked at it. It said to me it would be pleasant to try it across the strings. So I did try it just a very, very little, and it did sing to me so sweetly. At first I did play very soft. But presently it did go ever louder and louder; and I forgot that it was midnight and that everybody was asleep. Presently I hear something crack; and the next minute I feel my father's whip across my shoulders. My little red violin dropped on the floor, and was broken. I weep much for it, but it did no good. They did have a doctor to it next day, but it never recovered its health."

3. He was given another violin, however, and when only ten, he would wander into the fields and woods, and spend hours playing his own improvisations, echoing the song of the birds, the murmur of the brook, the thunder of the waterfall, the soughing of the wind among the trees, the roar of the storm.

4. The great opportunity of his life came to him in Bologna. The people had thronged to the opera house to hear Malibran. She had disappointed them, and they were in no mood to be lenient to the unknown violinist who had the temerity to try to fill her place.

5. He came on the stage. He bowed. He grew pale under the cold gaze of the thousands of unsympathetic eyes turned upon him. But the touch of his beloved violin gave him confidence. Lovingly, tenderly, he drew the bow across the strings. The coldly critical eyes no longer gazed at him. The unsympathetic audience melted away. He and his violin were one and alone. In the hands of the great magician the instrument was more than human. It talked; it laughed; it wept; it controlled the moods of men as the wind controls the sea.

6. The audience scarcely breathed. Criticism was disarmed. Malibran was forgotten. The people were under the spell of the enchanter. Orpheus had come again. But suddenly the music ceased. The spell was broken. With a shock the audience returned to earth, and Ole Bull, restored to consciousness of his whereabouts by the storm of applause which shook the house, found himself famous forever.

### THOUGHT ANALYSIS

Read the first paragraph. What is the main thought? Is it the first part of the first sentence, or is it necessary for you to make a sentence which expresses the main thought? Why do you suppose the author began the second and fourth sentences of the first paragraph each with the word "How"? Do the sentences follow each other naturally? Is the reading smooth and easy?

What thought in the first sentence of the second paragraph is related to a thought in the preceding paragraph? Why, do you suppose, did the author use the verbs "did try," "did sing," "did play," "did go," instead of "tried," "sang," "played," "went"? In the last few sentences the author uses verbs in the present tense. Can you give a reason for this? Do these forms add strength and emphasis? How?

Can you give a reason why the author uses but one long sentence in the third paragraph? What is meant by "improvisations"? Are the words "murmur," "thunder," "soughing," used appropriately? What makes you think so?

What is the topic sentence of the fourth paragraph? Give the thought of this paragraph.

How is the transition made from the fourth to the fifth paragraph? Why did the author use such short sentences to introduce the fifth paragraph? Do they suggest rapidity of movement? Why did he grow pale? What gave him

confidence? Why did the author put the words "lovingly" and "tenderly" first in the sentence in which they are used? What does the sentence "He and his violin were one and alone" mean? Study the last sentence and give reasons for the form in which the thought is cast.

Is the last sentence of the fifth paragraph the climax of the selection? May you consider the sentence, "The audience scarcely breathed," as the climax? Why? The author again uses short sentences. Why? What constitutes the conclusion? Is it a natural conclusion?

## HOW GOOD FORTUNE CAME TO PIERRE

*—Adapted from Stories Worth Remembering, American Book Company.*

Many years ago, in a shabby room in one of the poorest streets of London, a little golden-haired boy sat singing, in his sweet, childish voice, by the bedside of his sick mother. Though faint from hunger and oppressed with loneliness, he manfully forced back the tears that kept welling up into his blue eyes, and, for his mother's sake, tried to look bright and cheerful. But it was hard to be brave and strong while his dear mother was suffering for lack of the nourishing food which he longed to provide for her, but could not. He had not tasted food all day himself. He left his place by the invalid, who, lulled by his singing, had fallen into a light sleep. As he looked listlessly out of the window, he noticed a large poster, which bore, in staring yellow letters, the announcement that Madame Malibran, one of the greatest singers that ever lived, was to sing in public that night.

Suddenly his face brightened, and the light of a great resolve shone in his eyes. Running lightly to a little stand that stood at the opposite end of the room, with trembling hands he took from a tiny box a roll of paper. With a wistful, loving glance at the sleeper, he stole from the room and hurried out into the street.

Timidly the child entered the luxurious apartment of the great singer, and, bowing before the beautiful, stately woman, he began rapidly, lest his courage should fail him: "I came to see you be-

cause my mother is very sick, and we are too poor to get food and medicine. I thought, perhaps, that if you would sing my little song at some of your grand concerts, maybe some publisher would buy it for a small sum, and so I could get food and medicine for my mother."

Taking the little roll of paper which the boy held in his hand, the warm-hearted singer lightly hummed the air. Then, turning toward him, she asked, in amazement: "Did you compose it? you, a child! And the words, too?" Without waiting for a reply, she added quickly, "Would you like to come to my concert this evening?" The boy's face became radiant with delight at the thought of hearing the famous singer, but a vision of his sick mother, lying alone in the poor, cheerless room, flitted across his mind, and he answered, with a choking in his throat:

"Oh, yes; I should so love to go, but I couldn't leave my mother."

"I will send somebody to take care of your mother for the evening, and here is a crown with which you may go and get food and medicine. Here is also one of my tickets. Come tonight, that will admit you to a seat near me."

Overcome with joy, the child could scarcely express his gratitude to the gracious being who seemed to him like an angel from heaven. As he went out again into the crowded street, he seemed to tread on air. He bought some fruit and other little delicacies to tempt his mother's appetite, and while spreading out the feast of good things before her astonished gaze, with tears in his eyes, he told her of the kindness of the beautiful lady.

An hour later, tingling with expectation, Pierre set out for the concert. How like fairyland it all seemed! The color, the dazzling lights, the flashing gems and glistening silks of the richly dressed ladies bewildered him. Ah! could it be possible that the great artist who had been so kind to him would sing his little song before this brilliant audience? At length she came on the stage, bowing right and left in answer to the enthusiastic welcome which greeted her appearance.

A pause of expectancy followed. The boy held his breath and gazed spellbound at the radiant vision on whom all eyes were riveted. The orchestra struck the first notes of a plaintive melody, and the glorious voice of the great singer filled the vast hall, as the words of the sad little song of the child composer floated on the

air. It was so simple, so touching, so full of exquisite pathos, that many were in tears before it was finished.

And little Pierre? There he sat, scarcely daring to move or breathe, fearing that the flowers, the lights, the music, would vanish, and he should wake up to find it all a dream. He was aroused from his trance by the tremendous burst of applause that rang through the house as the last note trembled away into silence. He started up. It was no dream. The greatest singer in Europe had sung his little song before a fashionable London audience. Almost dazed with happiness, he never knew how he reached his poor home; and when he related the incidents of the evening, his mother's delight nearly equaled his own. Nor was this the end.

Next day they were startled by a visit from Madame Malibran. After gently greeting the sick woman, while her hand played with Pierre's golden curls, she said: "Your little boy, Madame, has brought you a fortune. I was offered this morning, by the best publisher in London, 300 pounds for his little song; and after he has realized a certain amount from the sale, little Pierre here is to share the profits. Madame, thank God that your son has a gift from heaven." The grateful tears of the invalid and her visitor mingled, while the child knelt by his mother's bedside and prayed God to bless the kind lady, who, in their time of sorrow and great need, had been to them as a savior.

The boy never forgot his noble benefactress, and years afterward, when the great singer lay dying, the beloved friend who smoothed her pillow and cheered and brightened her last moments—the rich, popular and talented composer—was no other than our little Pierre.

### CRITICAL ANALYSIS

What light does the second sentence of the first paragraph throw on the character of the little boy? Give reasons for assuming that the topic sentence is "A little boy sat singing." What function is performed by the part of the sentence preceding this?

Why did his face brighten? What was the great resolve that shone in his eyes? Why did his hands tremble when he took the roll of paper? Why did the author use the word "wistful" to describe the glance he gave his mother?

Why is the word "timidly" appropriately used? Describe the apartment of the great singer. Describe the singer.

What idea came to the singer immediately after she asked the questions, "Did you compose it? You, a child, and the words, too?" Was it simply the request to have the boy present at the concert? Why? Why did she want the boy to sit near her?

Name the things that made the concert appear to Pierre like fairyland.

Mention the qualities of the song that caused many in the audience to weep while it was being sung. Were the words well chosen? Why? What helped the great singer to put feeling into the singing of the song?

Why, do you suppose, does the author begin the ninth paragraph with the question, "And little Pierre?" Explain how the sentences following this question present a succession of pictures that are both natural and realistic. What is suggested by the sentence, "Nor was this the end"?

Describe the visit of the great singer to the mother of little Pierre. What makes you think the great singer was a kind woman?

What do you consider the conclusion? Why?

Why do you like this selection? Point out some of the beautiful sentences and explain how beauty of form naturally goes with beautiful thoughts and pictures. Read the entire selection aloud and observe how the sentences in each paragraph naturally suggest succeeding ones, and how each paragraph gives a clear and effective picture. Observe how one topic follows another without confusion of ideas and how all lead up to a grand climax which begins with the sentence, "And little Pierre?" The selection is an artistic gem and the teacher can well afford to spend a week on it.

## KANNITVERSTAN

A number of years ago a young journeyman shoemaker from Germany, in his wanderings, reached Amsterdam, the metropolis of Holland. Soon after his arrival in that city of great buildings, large ships and busy people, a beautiful mansion caught his eye, the like of which he had not seen in all his travels.

For a long time he gazed with admiration at this magnificent structure, with its high windows, larger even than the doors in his father's house. Finally he could not resist the temptation to address a passer-by. "Pardon me," he said, "can you tell me the name of the man who owns this beautiful mansion with its windows full of tulips and star flowers and orchids?" But the man did not understand German and so answered briefly, "Kannitverstan," and hurried on.

Now, "Kannitverstan" was a Dutch word, or rather three, and meant "I cannot understand you." But the simple-minded traveler thought it was the name of the man about whom he had inquired. He thought "Kannitverstan" must be a very wealthy man, and passed on.

After walking about for some time he reached the harbor. There he saw so many ships and such a great number of masts that he was almost bewildered. Finally his attention was directed to a large vessel which had but lately arrived from the East Indies and was being unloaded. Already there were rows upon rows of boxes and bales on the wharf, which had come from the hold of the vessel, and still the men continued to bring out more boxes and bales, together with bags of sugar, coffee, rice and pepper.

After he had looked on a long time he asked a laborer, who was hurrying along with a box on his shoulder, to tell him the name of the man to whom the ship and all the goods belonged. "Kannitverstan," answered the man.

"Ah," said our young friend, "no wonder Kannitverstan can build beautiful houses and have tulips in his windows."

Then retracing his steps he sadly reflected on his own condition. He felt bad to think that there should be such rich people in the world, and he so poor. Just as he was hoping that he too might sometime enjoy life as this unknown Kannitverstan evidently was doing, he turned a corner and came upon a funeral procession.

The black hearse was drawn by four black horses, walking slowly and sadly as though they knew they were taking someone to his last resting place.

A long procession of friends and acquaintances followed the hearse on foot. In the distance a bell was tolling. A feeling of melancholy took possession of the traveler and he stood with uncovered head reverently watching the funeral procession move along.

When the last man was about to pass he ventured to take hold of his coat, and in a sorrowful tone said: "The man for whom the bell is tolling must have been a good friend of yours, for you are so sad and thoughtful." "Kannitverstan," was the answer.

Tears welled up in the eyes of the young journeyman, and his heart became heavy, and then light. "Poor Kannitverstan," he called out. "What good does all your wealth do you now? You have a shroud, and of all your beautiful flowers perhaps a rosemary on your cold breast."

With these thoughts he accompanied the mourners as though he were one of them. He saw the supposed "Kannitverstan" lowered into his last resting place, and was more deeply affected by the Dutch funeral sermon, not a word of which he could understand, than he had been by many a German one. And whenever he felt bad, thinking of his poverty, he consoled himself with the thought of poor "Kannitverstan" of Amsterdam, his beautiful home, his valuable ships and his narrow grave.

### DIRECTIONS FOR TEACHING THE STORY

*Kannitverstan* comes from the German, and is considered one of the best short stories in German literature. It is a humorous story that conveys a moral truth which is often ignored in these days of intense commercial strife.

The humor consists in this, that a young shoemaker, rather unsophisticated but thoroughly honest and true-hearted, comes to Amsterdam, the first large city that he has ever visited, and there meets with singular experiences. By considering the Dutch word "Kannitverstan," which means "I cannot understand you," but whose significance he did not appreciate, as the name of a rich burgher of the

city, he falls into various errors in regard to the life of this supposed person.

He is at first astounded at the immensity of Kannitverstan's riches. Then he becomes envious of him and dissatisfied with his own lot. The death of the supposed Crœsus causes him to reflect upon his own condition, and he becomes reconciled to his simple life.

The interest in the story is enhanced by the fact that after the word "Kannitverstan" occurs the first time the pupils are virtually in a position to anticipate each succeeding climax.

While the story suggests a wholesome moral lesson, this should not be forced upon the children in a dogmatic way. They should be led to discover it for themselves. The teacher may come to the assistance of the pupils by means of suggestive questions, but these should not be too formal. Where pupils have discovered the moral truth, it should not be used as a basis for moralizing. The children will consciously or unconsciously make the application to their own lives.

After the teacher has thoroughly familiarized herself with the story, she should tell it to her class, without comments. She may then ask a pupil to tell it, or she may immediately proceed to the thought analysis.

This thought analysis should, however, not be too searching; neither should it consume too much time.

Questions like the following may be asked:

Describe the mansion that caught the eye of the young traveler in Amsterdam. Why do you suppose he compared the windows of the building with the doors in his father's house? What tells you that he liked flowers? What caused the young shoemaker to think that "Kannitverstan" was a wealthy man?

Describe what he saw in the harbor. What is meant by

the "hold" of the vessel? What caused the young man to be bewildered?

The beautiful mansion which the young man saw was evidence to him that "Kannitverstan" was a very wealthy man. The scene in the harbor enlightens him as to how "Kannitverstan" acquired his riches.

What is meant by "He sadly reflected on his own condition"? What did he hope to be able to do some time?

Describe the funeral procession. What makes you think the traveler was a religious man? What suggests that the answer "Kannitverstan" given to the question he put to the mourner should be pronounced in a slow and sad manner?

The suggestion of the moral is found in the paragraph beginning with "Tears welled up in the eyes of the young journeyman and his heart became heavy and then light." In discussing the significance of this paragraph and the last sentence in the story, the tact and skill of the teacher will show itself most. These sentences may not mean the same to each pupil. The children should, therefore, be encouraged to give their individual interpretation or version of the meaning. As final questions, the teacher may ask, "Should the young man have reconciled himself so fully to his lot? Should not his experiences have spurred him on to greater efforts at improving his condition? Should that, however, carry with it envy of the rich?"

After the thought analysis the pupils should be led to divide the story into units. It will be found that there are three, suggested by the following:

1. A young traveler examining a beautiful mansion in Amsterdam.
2. What he sees in the harbor.
3. The young man at the funeral of the supposed "Kannitverstan."

### REPRODUCTION BY THE PUPILS

Pupils should now be ready for the careful reproduction of the story. The first reproduction, given immediately after the teacher told the story, naturally is more or less imperfect. The reproduction made after the thought analysis, especially if the story is divided into units, and headings found for each, will contain few crudities of expression. The pupils should be encouraged to tell the story in a free and untrammeled way.

### WRITTEN REPRODUCTION OF THE STORY

When children can tell a story orally they will experience little difficulty in writing the story.

Two things may have to be done to remove certain mechanical difficulties that pupils may experience in writing the story:

First, the pupils should learn to spell difficult words and phrases, such as "caught his eye," "magnificent structures," "almost bewildered," "reflected on his own condition," "funeral procession," "melancholy," "accompanied the mourner," "deeply affected."

Secondly, it may not be necessary to drill on all of the above. The class teacher, naturally, is the best judge. However, if pupils are to be encouraged to improve their diction, it may be well to fix not only isolated phrases in the minds of pupils, but whole sentences as well; such as, "The black hearse was drawn by four black horses, walking slowly and sadly as though they knew they were taking someone to his last resting place." "In the distance a bell was tolling." "You have a shroud, and of all your beautiful flowers perhaps a rosemary on your cold breast." "His beautiful home, his valuable ships and his narrow grave."

When pupils finally write they should not be handicapped by the thought that they must adhere strictly to the words of the story. If freedom in composition is to result, they should be allowed to introduce changes in the story suggested by their imagination.

# CHAPTER XI

## COURSE OF STUDY IN LANGUAGE

## FIRST GRADE

### I. ORAL EXERCISES

1. Folk-lore stories, myths, fairy tales and other stories to be told by the teacher. Many of these should be reproduced by the children. This should constitute the basis for most of the composition work in this grade.

2. Conversational exercises based on observations and personal experiences of children. While nature study is not an integral part of many courses of study for elementary schools, teachers will find that much interest can be awakened in the study of plants and flowers, birds, insects, and all animals whose habits of life may readily be observed. The pupils' observation should be directed by the teacher.

3. Stories and poems read to pupils.

4. Memory gems, poems and proverbs memorized by pupils.

5. Dramatization of stories.

6. Simple stories suggested by pictures.

NOTE: In all oral work, especially in the primary grades, much attention should be devoted to securing proper volume, correct pronunciation, distinct enunciation, pure tones and flexibility of the voice.

### II. WRITTEN EXERCISES

1. Each child should learn to write his name and address and the name of his teacher.

2. Copying simple sentences from the blackboard and reader.

3. Copying short selections which have been committed to memory.

4. Writing from dictation sentences previously studied.

### III. LESSONS ON THE MECHANICS OF LANGUAGE

1. Oral drill exercises to fix correct forms and uses of words.

2. Correction of common errors made by the children.

3. Use of the period and interrogation point.

4. A few simple contractions and abbreviations found in the reader.

## SECOND GRADE

### I. ORAL EXERCISES

1. Folk-lore stories, myths, fairy tales, and other stories told by the teacher and reproduced by the pupils. Stories learned in the first grade should be reviewed.

2. Telling the story of the reading lesson.

3. Discussion of observations and personal experiences.

4. Poems and stories read to pupils.

5. Poems and memory gems committed to memory.

6. Robert Louis Stevenson. The teacher should tell the pupils something of the life of Stevenson. Two or three of his poems may be committed to memory by the pupils. Others may simply be read to them by the teacher.

7. Dramatization of stories and poems.

8. Simple stories suggested by pictures.

### II. WRITTEN EXERCISES

1. Copy short poems or parts of poems that have been memorized by the pupils.

2. Dictation of sentences based on the reader previously studied.

3. Writing of original sentences based on conversations and nature study.

4. Writing of notes and very short letters. The letters may be worked out in class and placed on the board by the teacher, to be copied by pupils.

### III. LESSONS ON THE MECHANICS OF LANGUAGE

1. Oral and written drill exercises to fix correct forms and uses of words.

2. Contractions and abbreviations as found in the reader.

3. Capitalization of sentences and proper names, and use of period and interrogation point.

## THIRD GRADE

### I. ORAL EXERCISES

1. Folk-lore stories, fables, myths and fairy tales, and other stories told by the pupils in previous years should be retold frequently.

2. Stories from history and other sources depicting heroism, truth, honesty, perseverance, courage, etc., told by the teacher to be reproduced by the pupils.

3. Observations and personal experiences told by pupils.

4. Poems and memory gems read to pupils and studied in class, and a choice few committed to memory.

5. Eugene Field. Some of the things in the life of Field that appeal to children of this grade should be taken up by the teacher. Some of the selections from the writings of the author may be committed to memory by the pupils. Pupils may be encouraged to read other selections suitable to their age and grade.

6. Dramatization of stories and poems.

7. Oral compositions in the form of topical recitations in reading, geography and nature study.

8. Picture reading and exercises suggested by pictures.

### II. WRITTEN EXERCISES

1. Composite stories; that is, reproduction of short stories for which pupils contribute sentences. The sentences should be written on the board by the teacher. The difficult words in the story should then be studied. The composition should then be written from memory by the pupils. It is best to use fables and other stories with which pupils are familiar.

2. Short written compositions based:—

(1) On stories which pupils can tell well orally.
(2) On reading lessons.
(3) On nature lessons.
(4) On geography lessons.

At least one story per week should be required. The writing of the story should be preceded by drill exercises in spelling the difficult words contained in it.

3. Dictation exercises based upon the reader.

4. Simple letter writing. Placing and punctuation of heading, salutation, body and conclusion.

5. Familiar poems written from memory.

### III. LESSONS ON THE MECHANICS OF LANGUAGE

1. Use of capitals and punctuation marks taught in connection with reading and dictation exercises.

2. Oral and written drill exercises to fix correct forms and uses of words.

3. The simple contractions and abbreviations.

## FOURTH GRADE

### I. ORAL EXERCISES

1. Reproduction of fables, folk-lore stories, myths, anecdotes and other stories.
2. Poems and memory gems studied in class.
3. Topical recitations in reading, geography and nature study.
4. Picture reading and oral compositions based on topics related to or suggested by pictures.
5. A study of the life and writings of Henry Wadsworth Longfellow.
6. Observations and personal experiences told by pupils.

### II. WRITTEN EXERCISES

1. Reproductions of short and simple stories which pupils have told orally.
2. Written compositions based on reading, library reading, geography, nature study and other knowledge lessons.
3. Letter writing.
4. Original compositions based upon personal experiences of children.
5. Dictation exercises.
6. Writing of poems from memory.
7. Written compositions based on pictures.

### III. LESSONS ON THE MECHANICS OF LANGUAGE

1. Use of punctuation marks, capitals, abbreviations, contractions, etc.
2. Drill exercises to fix correct forms and uses of words.
3. Diacritical marks. Drill exercises to fix pronunciation of vowel and consonant sounds.
4. Teach use of dictionary.
5. Combining sentences.

## FIFTH GRADE

### I. ORAL EXERCISES

1. Stories from the Bible:—Abraham, Moses, Joseph, David, Solomon.

2. Biographical stories:—Cyrus, Lycurgus, Solon, Themistocles, Socrates, Pericles, Epaminondas, Alexander, Hannibal, the Gracchi, Cæsar, Arminius.

3. Topical recitations based on reading, library reading, geography and nature study.

4. Picture reading.

5. Critical reading of poems. Poems committed to memory. Concert reading and reciting of poems.

6. A study of the life and writings of John Greenleaf Whittier.

7. Observations and personal experiences told by pupils.

### II. WRITTEN EXERCISES

1. Short compositions based on stories.

2. Reproduction of stories and paraphrasing of poems.

3. Compositions based on pictures, and topics suggested by picture study.

4. Compositions based on knowledge lessons.

5. Letter writing.

6. Written compositions describing personal experiences, adventures, etc. The teacher should work out a few topics with the class as an illustration of what each pupil must do with his individual topic. Encourage freedom and originality in this work. The compositions should not be too long. Occasionally a composition of one of the pupils should be written on the board and criticized with a view to making the pupils self-critical.

7. Dictation lessons.

### III. LESSONS ON THE MECHANICS OF LANGUAGE

1. Drill exercises to fix correct forms and uses of words.
2. Review of diacritical marks.
3. Drill exercises in punctuation.
4. Correction of common errors.
5. Use of the dictionary continued.

## SIXTH GRADE

### I. ORAL EXERCISES

1. Stories from general history:—Constantine, Attila, Theodoric, Belisarius, Mohammed, Charles Martel, Charlemagne, Alfred the Great, Otto the Great, William the Conqueror, Frederick I, John Gutenberg, Columbus, Cortez and Montezuma, Peter the Great, Frederick the Great, Cromwell, Napoleon, Gladstone, Bismarck.

These stories are to be told by the teacher and reproduced by the children.

2. A study of the life and writings of Oliver Wendell Holmes.

3. Topical recitations based upon reading, geography, history and nature study.

4. Reports on library reading and on home reading.

5. Critical reading of poems and prose selections. Poems committed to memory.

6. Picture reading and description of pictures.

### II. WRITTEN EXERCISES

1. Frequent ten-minute compositions — reproducing stories, or original work.

2. Paraphrasing poems.

3. Written recitations in connection with reading, library reading, and geography, history and nature study.

4. Paragraph writing or short compositions using small units of stories from general history and topics from colonial history. Some instruction in outlining subjects should be given by the teacher in connection with this work.

5. Compositions based on the lives of authors and artists with which pupils have become familiar.

6. Descriptions of personal experiences, and simple attempts at invention. Pupils should be encouraged to find suitable subjects for themselves without appealing to the teacher. The teacher should have lists of subjects that pupils may draw on in emergencies.

7. Writing of stories suggested by pictures.

8. Letter writing. Letters should be as real as possible; hence many should be written to real persons and sent through the mail. The business letters should be made prominent in this grade.

9. Writing telegrams and advertisements.

10. Dictation lessons and writing from memory short poems previously studied.

### III. LESSONS ON THE MECHANICS OF LANGUAGE

1. Drill exercises to fix correct forms and uses of words.

2. Combining of sentences, and changing order of words without changing the thought of a sentence.

3. Use of the dictionary. Special drills on the sounds of vowels and consonants.

4. Drill exercises in punctuation.

## SEVENTH GRADE

### I. ORAL EXERCISES

1. Topical recitations in history, geography, nature study and other knowledge subjects.
2. Critical reading of poems and prose selections. Poems committed to memory.
3. A study of the life and writings of William Cullen Bryant.
4. Stories based on poems.
5. Observations and personal experiences involving general knowledge told by pupils.
6. Discussion of the topic sentence in reading lessons and expanding topic sentences into paragraphs.
7. Current events.

### II. WRITTEN EXERCISES

1. Writing stories told or read to pupils.
2. Paraphrasing poems which have been studied critically.
3. Writing stories suggested by pictures.
4. Written compositions based on knowledge lessons.
5. Compositions based on the lives of authors with which pupils have become familiar.
6. Descriptions of personal experiences.
7. Original compositions relating to school life, life on the street, at home, life in the field, forest and streams, holiday excursions, imaginary journeys, etc.
8. Letter writing.
9. Expanding topic sentences into paragraphs.

### III. LESSONS ON THE MECHANICS OF LANGUAGE

1. The study of grammar from a textbook.
2. Drill exercises on forms and uses of words.

3. Drill exercises in combining sentences, and changing order of words in sentences without changing the thought.

## EIGHTH GRADE

### I. ORAL EXERCISES

The eighth-grade work is simply a continuation and extension of the work in the preceding grades, especially the seventh. More freedom should be permitted in the choice of subjects, and speed and accuracy in both oral and written work should be aimed at. Emphasis should be placed on unity of thought in the paragraph. Self-criticism on the part of pupils should be encouraged.

1. The critical study of selections illustrating the various forms of composition.
2. The study of selections as models of style.
3. Original narrations and descriptions.
4. Debates.
5. Reproduction of stories.
6. Topical recitations in the various knowledge subjects.
7. A study of the life and writings of James Russell Lowell.
8. Biographies of poets studied in previous grades to be reviewed.

### II. WRITTEN EXERCISES

1. Compositions based on history, geography, physiology, nature study, and biographies of poets.
2. Reproduction of stories read to pupils.
3. Original compositions—narrations, descriptions, etc.
4. Letters, business forms, telegrams, set of resolutions, etc.
5. Frequent ten-minute compositions.

# THE TEACHING OF READING

## CHAPTER I

### PURPOSES AND METHODS

1. To help children in acquiring power to get thought from the printed page, to the end that they may draw on the wisdom of the ages as stored in books.

2. To help children form the habit of reading good literature.

3. To help children acquire power to render thought, feeling and emotion in an expressive way.

While there is no "one way" of teaching reading upon which all teachers are united, the end sought suggests certain fundamental things as necessary to secure good reading. The pedagogical movement in the study of a selection may be stated as follows:

1. Statement of the aim.
2. Preparation for the new lesson.
3. Securing the thought content.
4. Expressive reading of the selection.
5. Reproduction of what is read.

#### STATEMENT OF THE AIM

When a new selection is to be read the teacher should state what it is about. This should, as far as possible, be done in terms of the subject matter. This statement of the aim tells the pupil where he is to direct his attention. It must be brief and definite and should not reveal too

much of the content of the reading lesson. Enough, however, must be given to awaken interest in the lesson.

### PREPARATION FOR THE NEW LESSON

Closely allied to the aim is the preparation for the new lesson. By means of a brief conversational exercise the teacher should bring out thoughts and experiences of the children that have a bearing on what they are going to read. This puts the pupils in a position to translate the new into elements of their experience.

### SECURING THE THOUGHT CONTENT

There are various ways in which pupils may be introduced to the new lesson and good reasons can be advanced for each method.

*Oral Reading by the Teacher.* When a new lesson is reached the teacher may read it through from beginning to end as expressively as lies in her power. The reasons for this method of presentation may be stated as follows:

(1) Imitation plays an important part in the education of children.

(2) The teacher's reading will be a model for the pupils to imitate. Unless the pupil hears the teacher read he will not hear good reading because his comrades read no better than he does.

(3) The pupils get a general impression of the selection and this leads to a quick and certain understanding of the subject matter.

(4) Because the pupils get the thought easily they can pay attention to the pronunciation and emphasis as used by the teacher.

There are, however, arguments that may be urged against this method, as follows:

(1) While the teacher reads, the pupils often sit passive. They may or may not get the thought as the teacher presents it, and even if they do they become dependent on the teacher and lose confidence in their own powers to read for thought.

(2) The pupil is to be made self-active and independent. Even though he may have trouble in getting the thought by himself, he should, after he has gained some mechanical proficiency in reading, be required to read the selection without any preliminary reading by the teacher.

*Silent Reading by Pupils.* It is claimed by many teachers that pupils should read the entire selection silently either at home or at school before they should be required to read it orally.

This silent reading, it is claimed, is quite essential. By means of it pupils get at the story in the rough, and thus satisfy their curiosity concerning it. Pupils, too, are required to do but one thing, to get the thought. Were they to read the selection orally, without previous study, it would demand the doing of two things at the same time; namely, getting thought and giving expression to it. This might result in mechanical reading, in the introduction of set tones, and thus in the formation of habits inimical to success in learning to read. If there is time in the study recitation this silent reading may be done in class, but usually it is preferable to have pupils read the story silently during their study time in school or at home.

It is urged also, that children should get the new through the eye, not the ear, and therefore silent reading for thought should precede oral reading. It is also claimed that since nine-tenths of the reading that the children will do after they leave school is silent reading, they should be trained in it as soon and as much as possible.

*Oral Reading by Pupils.* What children can do themselves, even though they cannot do it well to begin with, they should be encouraged to do; hence beginning with the third grade the presentation should begin with the oral reading by the pupils.

It is held, however, by some teachers, that if this method is followed the oral reading of the pupils should be preceded by a drill on the pronunciation and meaning of new and difficult words. It is claimed that these should be selected beforehand and written on the board. In the drill on the words, pupils should be encouraged to pronounce unfamiliar words at sight and learn their meaning. The dictionary may be consulted for the pronunciation and meaning of some of the words. When the pronunciation of the words is secured, there should be quick, sharp drills to fix correct articulation and distinct enunciation.

But there are other teachers who are of the opinion that such a preliminary work on the mechanics of reading is unnatural, that the selections in a reader are properly graded, and that the best time to teach the pronunciation and meaning of a word is when the pupils first meet it in their reading. It is contended also that pupils will get the meaning of most of the new words by the context and hence the preliminary drill is not only unnecessary but unwise.

*Silent Reading as a Means of Approach.* The method of approach in studying a new selection should not always be the same. It will depend upon the character of the class and the selection. As a rule, however, except perhaps in the case of poems, it is best to have the children read the selection through silently before they are required to read it orally.

After the teacher has stated the aim of the lesson from

the pupils' standpoint, and has spent a few minutes bringing the experiences of the pupils to bear on the new, there should follow the silent reading of the selection by the pupils. This silent reading may be done at school or at home.

*Oral Reading of Units of Thought.* The silent reading should be followed by oral reading. As a rule pupils should read units of thought. The unit of thought may be a paragraph, but often two or more paragraphs may make up a unit of thought.

While the pupil selected by the teacher is reading aloud, the other members of the class are acting as listeners; or rather they are getting the thought by listening to the pupil reading, and by reading silently what the one pupil is reading orally. After a unit has been read, two courses are open to the teacher.

After she has made corrections as to pronunciation of words, she may begin to ask questions on the part read, that is, she may begin with the thought analysis; or she may ask a child to tell in a connected way what was read, this to be followed by a thought analysis.

On the whole it is probably best to allow a pupil to reproduce the subject matter or unit of the story read. This reproduction will serve as a key to the teacher. By means of it she will know how well the pupil understands the lesson. It will reveal the parts which the pupil failed to comprehend, or which have failed to make an impression on him.

*Thought Analysis.* The thought analysis of each unit should not be carried too far. If it is necessary to help pupils in getting at the meaning of words, it should be done by appealing to pupils who know the meaning, by having the teacher state the meaning of the words or substituting

simple words for those used in selections, or by sending some pupil to the dictionary for the meaning of the words.

The purpose in this first analysis is to help pupils get the main thought of the paragraph or unit. When the essential thought has been secured, then, by means of questions, the minor thoughts which help to explain or illuminate the principal thought should be secured. The questions asked should stimulate thought; therefore they should contain only a few of the words which may be used in the answer. A question that will often be repeated, is, "What does this paragraph tell us?" In her questions the teacher should not spread over too much surface. Instruction should result in depth.

If the teacher makes explanations, they should be brief and to the point. She should be moderate even in offering explanations.

To vary the exercise, questions may be placed on the board. Pupils then can answer them by appealing to the book. The book is the key and they should be encouraged to use it. The teacher then will simply lead in the discussion, the explanations coming from the pupils. Before leaving a unit, the pupils should be led to find a heading for it and then give the thought of the unit in their own words. In this way each unit should be worked over. But again the caution—do not flood the pupils with questions and do not spend too much time in having them gain the first general survey of the selection.

*Critical Reading.* The reading lesson should teach children how to study; that is, it should teach children how to find the thread and purpose of what is read, how to group ideas, and how to secure unity of meaning from the diversity of detail.

It should, however, do more than this. It must teach

the pupil to reflect on what is read, to get the inmost meaning so that he will enrich himself with new ideas and feelings. The pupil must put himself in a critical attitude, not simply a receptive one. He must compare the new with the old impressions. He must test the new by the old and accept or reject the new wholly or in part. Finally he must hold what is retained for future use and apply it, if possible, to his life.

It is necessary, then, to spend some time on a more critical analysis of the selection after the first reading as outlined above. By means of judicious questioning the inner or hidden thoughts may be suggested to pupils. They can be led to feel with the author, to enter into the very soul of the lesson, and thus be put into the best possible attitude to interpret thought and feeling correctly.

To reach this end the teacher must prepare carefully the questions to be used. The aim is always to assist pupils in visualizing descriptions, and in securing a clear appreciation of thought and feeling. But this critical study must not be too searching. Fine passages are often mutilated by excessive analysis of the beautiful pictures they contain, and if pupils are kept too long on a selection, they are apt to tire of it. Grammatical analysis may be applied, but simply as a means, not an end.

It should not be assumed that all selections are to be treated so fully. Only those rich in content or beautiful in form should serve for this purpose. There are two kinds of prose selections in every reader, one suitable for critical reading and the other for sight or silent reading. About ten selections should be studied critically each year, the number depending on the character and length of the selection used and upon the class.

### EXPRESSIVE READING OF THE SELECTION

Just when to introduce the expressive reading of a selection is still a debatable question. All oral reading should be as expressive as possible, but it is safe to assume that the oral reading following the careful thought analysis must be better than any first reading can be. Even educated persons find it difficult to read a selection expressively without first reading it for the thought.

*The Kind of Selections to Be Used.* Nor is it to be assumed that all selections are equally well adapted to teach expressive reading. The very nature of information lessons precludes their being of much service in expressive reading, especially if the subject matter is such as demands many explanations. The teacher, naturally, will be the judge as to the selections best adapted for expressive reading. She will, however, discover that the soul-stirring selections, full of feeling and emotion, are best adapted for this purpose. When such selections are read she will find that pupils will be willing to consider again and again every imperfection occurring in their reading with a view to correcting it, and thus bad habits in reading will be caused to disappear.

*The Basis of Expressive Reading.* Children have no trouble in talking expressively. The little four-year-old expresses his thoughts in a natural and hence an effective way. He does not need to study the art of expression to exhibit surprise, anger, fear or happiness. This power, possessed by all children, constitutes the child's foundation upon which the teaching of expressive reading must be based. When the child feels the emotion its translation into language is an unconscious act.

It should follow that when pupils understand a selection they should be able to read it expressively. But teachers

know this is true only theoretically. The school is an artificial community, and children must be helped to become natural in their actions and doings in this community. Oral reading in school is always before an audience, and the timidity inherent in most children must be overcome before naturalness in their efforts can be brought about.

The work of the teacher, then, is of a twofold nature. She must see to it that her pupils thoroughly understand a selection before they are asked to read it expressively, and she must encourage them to abandon themselves to the thoughts and emotions suggested by the selection to the end that their natural conversational powers may come into play.

*The Goal in Expressive Reading.* The goal in expressive reading is reached if children read with sufficient volume and pleasant tone of voice, with correct pronunciation, slowly yet fluently, with natural but appropriate emphasis and with feeling.

*Proper Use of the Voice.* The teacher should direct pupils to use their voices properly. Too often we see children trying to read expressively with lips nearly closed. The mouth must be open as in speaking, for expressive reading is like speaking. The tone should come from the front of the mouth. It should issue freely from the mouth, and not remain lodged in the throat or between the teeth, or be forced upwards through the nose. The lips must be almost constantly in action. If there are words or phrases that demand special drill to secure correct pronunciation, time should be taken for this purpose.

*Proper Breathing.* The manner of breathing should receive attention. Pupils should be taught not to read until their breath is exhausted, but to take short breaths at frequent intervals. When the reading demands a full loud

tone or rapid utterance, deep breaths are required. But it should be remembered that volume is not synonymous with screaming. To learn to use the breath properly is very essential, for it is not alone much speaking that causes hoarseness and fatigue, but speaking to a point where the breath is wholly exhausted.

*Proper Phrasing.* Pupils must be taught proper phrasing. They must read groups of related words, not isolated words. Proper grouping of words not only aids in conveying the meaning that is intended, but makes possible proper breathing while reading aloud.

Punctuation marks, especially the comma, are not safe guides in expressive reading. Rhetorical pauses are often introduced after groups of words where there is no comma, and often a comma and other marks are ignored in the oral reading.

No general rule for grouping can be given, since grouping depends so largely on the thought to be conveyed. But generally speaking, modifying words and words they modify go together, and often phrases and clauses constitute separate groups.

*Rapid Reading to Be Avoided.* To get children to read naturally and effectively is a high art and demands much skill on the part of the teacher. Possibly the greatest obstacle for the teacher to overcome is rapidity of utterance, which carries in its train a number of minor faults. While proper grouping and the use of rhetorical pauses reduce the evil effects of rapid delivery, experience teaches that rapid reading is poor reading, for it usually degenerates into "toboggan it down the page." Effectiveness should not be sacrificed for fluency.

*Recognition of the Imitative Faculty.* The teaching of reading, like that of writing, drawing and singing, can be

greatly accelerated by recognizing the imitative faculty of children. Since success in expressive reading depends primarily on the teacher, her reading should be as nearly perfect as possible.

Shall pupils simply imitate the reading of the teacher? Slavish imitation is not desirable. Often by means of a simple reading, a passage hitherto hazy becomes clear. It enables pupils to gain a greater insight into the meaning of a selection, and thus makes it possible for them not only to imitate the reading of the teacher, but to catch the spirit of the selection. Pupils are often bashful and timid. They seem to be afraid of their own voices. It takes a live, enthusiastic and impressive teacher to influence pupils to put forth their best efforts.

*Oral Reading at Home.* When a selection has been worked over in school, and pupils are thoroughly imbued with the spirit of it, they should be urged to read it orally at home. In the home, where conditions are more natural than in school, pupils will be willing to put forth their best efforts. It may be said that extensive oral reading at home deepens bad habits. While this may be true to some extent, the danger will be obviated if the study recitation is carried out in the proper way. The time in school devoted to the individual is very short. The average time allotted to a class of twenty-five pupils is about thirty minutes. That means that each pupil will get a chance to read orally on the average only one minute each day. For a year it would mean 200 minutes, or a little over three hours spent in actual reading. This indicates that some time should be devoted to oral reading at home.

*The Pupil Reading Should Face the Class.* In the final expressive reading, the pupil should stand before the class, and his classmates should have their books closed. If they

are allowed to have their books open, they may listen to the reader but with the attention divided between him and the book.

Facing the class is an incentive to good reading. The pupil will naturally try to read in such a way that his hearers will get what he has to give. He will read more freely, convincingly and naturally.

*Individual Assistance by the Teacher.* It is a good plan for the teacher occasionally to assist pupils in presenting selections new to the class both as to thought and manner of expression. To read a new selection before a critical audience of fellow pupils furnishes the highest incentive in expressive reading.

*An Experiment.* A teacher once told the writer that her success in teaching reading was due largely to the fact that soon after she began teaching it occurred to her to extend individual assistance to her poorest reader. The pupil was a boy of Irish parentage, and she selected for him, Wendell Phillips' *Oration on O'Connell.*

She described how, after she had spent an hour one day after school working with him on the selection, the boy caught the spirit of it, and in a week he declared he was ready to read the oration before the class. The boy made a "hit" with his classmates, who had not suspected that he would ever show such ability, and from that time on the boy had to be cautioned not to devote so much time to his preparation for expressive reading.

The experiment had one other effect. It acted as a spur to every member of the class, and the period for expressive reading not only lost its terrors for them, but was looked forward to eagerly.

*Correct Posture.* One other suggestion may be in order. The teacher should insist on correct posture of the body in

oral reading. The body should be erect, with head erect; the book should be held in the left hand nearly level with the eyes but a little to the left of the head. The volume of voice to be used will depend on the size of the room. One way to gauge the amount is to have the reader or speaker address himself to the pupils sitting in the farther end of the room.

*Reading of Old Selections.* While the teacher should have good expressive reading in mind in every reading exercise, it would be well to devote the entire reading period once a week to expressive reading. Special effort should be made to get the poorer readers and those whose natural timidity prevents them from doing as well as they can to read with fluency and expression.

Selections that have been studied in class should be read and reread. This will increase the pupils' facility in oral reading. The pupils will become enthusiastic over really good expressive reading whether by the pupils or teacher, and this will go far in causing the listless, heartless and rapid reading so often found both in the elementary and high schools to disappear.

### REPRODUCTION OF WHAT IS READ

The general purpose of reading is to secure power to get thought from the printed page. If this is admitted, then it follows that an exercise in reading is not complete unless pupils are tested to determine whether they know and remember what they have read. It would be a strange anomaly indeed to hold that we read only to forget.

The teacher, therefore, after she has worked over a selection with her pupils, should determine not only whether they understand it, but she should devote some time to helping pupils to remember what they have read.

But here again the character of the selection will determine whether a reproduction of the thought content should be demanded. If the selection read is one whose thought content is of sufficient importance, the following plan of securing the reproduction of the thought will be found suggestive.

*The Preparation and Use of the Outline.* The headings of the units which were secured during the study of the selection should be used as the basis of an outline. A rereading of the selection should be required with a view of having the pupils secure subheads. When the outline has been completed the pupils should reproduce what was read, first by referring to the outline, and then without the outline. Then using only the general headings, the pupils should be taught to summarize; that is, to give the main points of the selection in connected discourse. This is a difficult thing to do, and hence the teacher must come to the assistance of the pupils.

*Valuable Language Exercises.* The free oral reproduction of a large unit of thought also constitutes a valuable language lesson. To vary the exercise the teacher might say, "Tell this story as though you were the one concerned in it, and were telling it to your friends, using the pronoun 'I'."

Many variations of this kind of exercises may be introduced by changing the persons, time, place, etc., of a story, and thus also much practice in the art of oral exposition may be secured.

*Outlines on Knowledge Subjects.* During the last three years of the elementary school, pupils should be encouraged to prepare outlines of what they read in history, geography, physiology and other knowledge subjects without the assistance of the teacher, which outlines they should use as a basis for summaries to be made by them.

*Written Exercises.* A reading lesson may offer much material for written language work. When pupils are able to reproduce in detail the subject matter of an entire selection, smaller units or topics may be used as a basis for written exercises.

To avoid the introduction of many mistakes in the written reproduction, it is suggested that the teacher devote some time to a drill on the spelling of the difficult words and on some of the beautiful expressions found in the selections, to the end that they may be used properly in the written composition.

Though the outline may remain on the board while the pupils are writing, the teacher should never allow the pretty sentences, and the words that have been drilled on, to remain on the board. If that were done the pupils might be led to "build the composition around the words," which would result in stiff, mechanical and thoughtless compositions. It is even unwise to allow children always to have access to the outline. That also may result in mechanical forms of expression. It may be best to have pupils depend wholly upon themselves in this work. If exact reproduction of what is read is not insisted upon, pupils will put their individuality into the compositions, and while their efforts in the beginning may be somewhat crude, they will suggest freedom in thought and construction of sentences, something much to be desired.

## CONCERT READING

Concert reading is used in our schools only to a very limited extent, in spite of the fact that it can be defended on good pedagogical grounds.

It may be somewhat unnatural to have a whole class

read in concert what was intended to be read only by an individual, but there are so many advantages in concert reading, that it should not be condemned without a hearing.

### ADVANTAGES

We seem in some instances to work by extremes. A few decades ago concert reading was used so extensively, but unpedagogically, that its use was abused, and the pendulum but now has begun to swing to the other side. It may not be amiss to insert an analysis of the advantages that concert reading seems to possess, if used properly.

1. All the pupils of a class are kept busy at the same time.

2. Concert reading relieves the strain of the reading by individual pupils.

3. Timidity on the part of pupils disappears. There are children who, when they read alone, use only half their voice volume. When they are a part of a group, they are willing to put volume into their reading.

4. The subject matter appeals more strongly to the pupils.

5. Concert reading strengthens the desire on the part of all pupils to improve their expressive reading.

6. Pupils are conscious that they are of assistance in producing a general effect, and hence they gain confidence in their own powers.

### IMPORTANCE OF THE TEACHER

Some things are demanded of the teacher to make concert reading effective:

1. The teacher must direct the concert reading somewhat in the manner that the teacher of singing conducts the singing lesson.

2. She must be the leader. She must recite with the

pupils and direct with her hand so that all voices will remain together.

3. She must see to it that pupils do not read too loud. The natural tone of voice should not be transcended.

4. She must see to it that the reading does not become mechanical and poorly modulated.

5. She must be alert in detecting mistakes. Her eye and ear must be active so that she will both see and hear whatever takes place while the pupils are reading or reciting.

6. She must stand in full view of her pupils so that they may see her at all times to watch for directions.

7. Whole selections should be used in concert work only after much preparation and drill.

## SIGHT AND SUPPLEMENTARY READING

### APPLICATION OF POWER SECURED IN CRITICAL READING

The aim in all instruction is to make the pupil independent, to emancipate him from the leading strings of the teacher. By means of critical and expressive reading, the teacher can inculcate correct habits in thought getting and thought giving. During the entire course the power acquired in critical reading should be applied in sight reading. Some of the best work in reading can be done by begetting a proper spirit among pupils, in attacking new selections, to get the essential thought in one reading without the assistance of the teacher. This habit of reading a thing right off is one that has received but little attention, and yet it constitutes the most important objective point towards which all reading not purely rhetorical must be directed. About half the time from the third grade up should be devoted to sight reading. Supplementary reading, being

essentially of the nature of sight reading, is here classed with sight reading.

Supplementary reading really begins in the first grade. It rarely happens that in this grade but one primer or first reader is used the entire year. As a rule, a number of first books in reading are read which supplement what the teacher may term her basic reader.

### CHILDREN SHOULD HAVE ACCESS TO SUPPLEMENTARY READERS

After the mechanics of reading have been fairly mastered, say at the end of the third grade, many supplementary reading books should be at the disposal of the pupils. There is no dearth of material. On the contrary, our libraries are filled with the choicest of children's books in biography, history, nature study and geography, to say nothing of the innumerable stories, myths and fairy tales so interesting to children because of their appealing so strongly to the imagination.

Every schoolroom should have a collection of such books. In most instances single copies of the books must suffice. These should be drawn by the pupils and kept in their desks ready for any spare minutes which may be devoted to their use.

Pupils should not be required to "recite" on the books they read in this way. A brief report made to the teacher should suffice.

### THE STUDY RECITATION IN SIGHT READING

In each school there should also be several sets of supplementary readers for use in sight reading. When so used the teacher should introduce a brief study recitation to

assist pupils in learning the pronunciation of the difficult words occurring in the selections.

If it is found that the pupils experience much difficulty in sight reading, there is but one course to pursue—simpler material must be secured. As a rule, pupils are required to read difficult selections too early and the inevitable result is poor reading.

### FLIGHTY READING SHOULD BE AVOIDED

To read many books in a flighty way, thus ignoring the thought and beauty of diction, brings no permanent gain and leads to careless, thoughtless reading. The teacher should not, therefore, in her desire to "finish" a book, move rapidly from one part to another, but should remain long enough with each part to make sure that the children have the thought. This is usually evidenced by their ability to read the selection intelligently if not expressively. It may be well, even in sight reading, to introduce some discussion of subject matter and occasional summarizations of what is read; otherwise the oral reading may degenerate into mere word calling.

### RAPID SIGHT READING TO BE DEVELOPED

When the habit of reading for thought has been acquired, more attention can be devoted to rapid silent reading. Present day conditions demand the ability to read voluminously. The daily paper is read or scanned before breakfast. There are new magazines to be read each month. The city and private libraries are drawn on more or less regularly for books and periodicals. Nearly all of this reading is silent reading.

To become a rapid silent reader it is necessary to cultivate the ability of taking in whole sentences or large parts

of sentences at a glance. This must become automatic, so that the mind can lose itself in the thought of what is read.

### HOW THE SCHOOL HELPS

The school must help in developing the ability to read rapidly. This can be done by having the children read easy selections and stories intended for grades lower than the one in which they are used; by having the pupils read some of the less important narrative selections in the reader silently; by having them read library books and having them report briefly in class on what they have read; and by having them read readers and knowledge books which are not being used in class. But care must always be exercised in preventing children from reading books without reflecting on what they read.

### READING ONLY A MEANS TO AN END

"Tell me what you read, how you read, and why you read," said an ancient philosopher, "and I'll tell you what kind of a man you are."

If our young men and women who have been trained to read in our schools were tested in this way, what would be the verdict? Are our young people reading too much without thinking about what they read? Is the class of literature such that it develops the mind and feelings of the reader? Do the library books which are read represent largely the class of books known as "light fiction," or do they also include books on science, travel, history, etc.? These are questions which the school and the home must answer. Ability to read becomes educative only when it is coupled with a desire to read the right kind of newspapers, periodicals and books.

Reading is only a means to an end. Its purpose must ever be intellectual and moral culture. The habit of reading good books must be formed during the school period of life or the school and the home have failed in an important part of their work. After the pupil has left school, good books must become his true friends to which he rereturns again and again. He will then be no longer lonely, for he will be surrounded by great and noble thoughts.

## CHAPTER II

### ILLUSTRATIVE EXERCISES

### THE STORY OF A LOST LAMB

#### I

1. There was never a sweeter child than dear little golden-haired Flora Campbell. Her footsteps were light as a fairy's, her cheeks were like the June roses, her eyes were blue as the summer sky. Her heart was all sunshine. Her thoughts were as pure and fresh as the flowers which she twined in her hair.

2. She talked with the birds, the brooks, and the blossoms. And at sunrise, every morning, when the shepherds went out with their flocks, you might hear her singing among the hills. All loved the gentle little child; for she was kind and good and fair.

#### II

3. It is evening among the hills. The sun has set, and it is growing dark in the narrow valleys. One by one the stars are seen in the sky, sailing with the new moon among the summer clouds. In the cottages the tables are spread for supper, and the lamps are lighted.

4. Where now is Flora Campbell? She was never so late coming home. Her grandfather has been to the door a dozen times to look for her. "Have you seen Flora?" he asks of every one that passes by.

5. He cannot sit down to supper, and Flora away. He looks up to the hills and his lips move in prayer.

6. Flora's mother stands by the window and sees the last light of day fade away upon the mountains. Her lips move, too: "Kind Father in heaven, keep all harm from our dear lamb and bring her safe home again!"

## III

7. Gaffer Campbell went out into the street, leaning on his staff. He knocked at every door. At every door he asked the same question: "Have you seen my grandchild, Flora?"

8. One man said that he had met her far up on the mountain gathering wild flowers.

"When was that?"

"It was near noon, I think."

9. Another man had seen her in the path that leads to the Moss Glen. She was sitting on a rock and making a willow basket for her grandfather. That was early in the morning.

10. Still another man had seen her. He had passed her near the head of the lake, only an hour before sunset; and she was carrying a basket of flowers on her arm.

"But where is she now?"

"We must go out and find her at once!" cried several of the young men.

11. "Ah me, Gaffer Campbell!" said a white-haired old shepherd. "I was afraid that something was about to happen. The youngest lamb of my flock was lost in the hills today."

"Heaven grant that my little lamb may be safe!" said Gaffer Campbell.

## IV

12. Everybody in the village knew now that little Flora was lost. Soon the men were ready to go in search of her. Bright torches shone on the hilltops and in the valleys. Up and down the mountain paths the young men went, calling, "Flora! Flora!" But there was no answer.

13. Gaffer Campbell leaned upon his staff. He said not a word. He could not weep; for his heart was too full. But Flora's mother sat in her cottage, calling the name of her child.

14. The village pastor came. He had heard that Flora was missing, and he had come to speak words of hope to her mother. "Do not weep," he said. "Flora will be found."

15. But her mother still cried, "The child is lost! the child is lost!" "He who takes care of the lambs in the winter storm will take care of your child," said the old pastor.

## V

16. Just then they heard a dog bark far down in the deep valley called Moss Glen. They saw the torches passing quickly toward the same place. Gaffer Campbell and the pastor started at once to the glen. But Flora's mother passed them and ran wildly up the narrow path. They looked down into the dark glen. They could hear the dogs very plainly now.

17. A little farther and they came to the edge of the deep chasm called the "Deer's Mouth." Here the young men were standing with their torches. They were trying to look down into the chasm. But all was dark there. They could hear no sound but the quick, sharp barking of the dog. It seemed to be far, far below them.

18. "We must go down!" cried one of the young men. "That is my dog Louth; and he knows Flora as well as I do."

19. "Yes, we must go down!" cried another. "Where are the ropes?"

20. Soon long ropes were brought. Strong men held them while Donald, Louth's young master, made ready to go down into the chasm. He took hold of a rope, and swung himself from the edge of the rock. Down, down, he went. He could see the bright torches above him; but when he looked down there was only darkness.

21. At last Donald's feet touched the ground below. His dog ran to meet him. By the light of the torch which he held in his hand, he looked around him.

22. What did he see? There on a thick bed of moss lay little Flora Campbell. She was holding in her arms the lost lamb.

23. Donald went close to her and looked at her. Her eyes were shut. She was asleep. He looked at the little lamb. He saw that around one of its legs was a ribbon from the child's hat. Then he looked up, and called to his friends above, "Flora's safe! Flora's safe!"

24. The sound awoke the little girl. She looked around, and saw the young man.

"Dear Donald," she cried, "I am so glad you have come! Now we can save your lamb."

VI

25. The good people of the village soon learned how it had all happened. Flora had seen the young lamb fall into the chasm. Looking over the edge of the rocks she saw it lying at the bottom of the Deer's Mouth.

26. She did not stop to think, but she began at once to climb down to it. It was no easy thing to do. Few men would have been brave enough to try it.

27. But at last she was safe at the bottom. She found that one of the lamb's legs was broken, and she bound it up with the ribbon of her hat. Then she held the little creature in her arms till she fell asleep on the bed of moss.

28. The people of the village were very happy that night, when they carried Flora home. The child had never been so dear to them before.

29. Donald's father gave her the lamb that she had saved. And often after that, Flora might be seen playing on the hillside with her little pet; and everybody that met her spoke to her kindly, and whispered, "May heaven bless the dear child!"

—From *Baldwin's Third Reader,* American Book Company.

## SUGGESTIVE METHOD

### INTRODUCTORY STATEMENTS

As has been mentioned, there are two kinds of selections in a reader, the one to be read and studied carefully, and the other to be used more like sight and supplementary reading. *The Story of a Lost Lamb,* because of its high literary value and beautiful thoughts, should be studied in detail to the end that the pupils may thoroughly grasp and exhaust the content and reproduce it in its fullness of meaning. Thus will the power and habit of reading for thought be strengthened and attention be directed to beauties of diction which will have a direct bearing on the art of oral and written exposition.

### STATEMENT OF THE AIM

The teacher should state the aim somewhat as follows: "We shall read about a sweet little girl who helped to save a pretty little lamb." It will be observed that this aim relates to the important part of the content of the lesson and is so worded that it awakens an interest in the new, which is the story.

### PREPARATION FOR THE NEW LESSON

In the so-called preparation the teacher should enter into a conversation with the pupils to call up old impressions and experiences which have a bearing on the new lesson. Questions like the following may be used:

Why do you love your little sister? Suppose you were ready for supper and your little sister were not there. A half hour passes and she has not come. How would your mother begin to feel? Soon it may dawn on you that your sister may be lost. What will your parents do? Why will the neighbors join in the search? Will they do it the more earnestly if they like your sister?

### FURTHER SUGGESTIONS

Again the teacher may state the aim: This story tells us about a little girl who was lost while trying to save a pretty lamb. I wonder whether the little girl found the lamb, and I wonder whether the little girl got home safe? You can find out what happened to the little girl by reading the story.

Then should follow the assignment by the teacher: For tomorrow read *The Story of a Lost Lamb*. This silent reading of the selection is important because the pupils will get the new through the eye; that is, by silent reading,

rather than through the ear by listening to the reading by the pupils.

### SECURING THE THOUGHT CONTENT

The author has divided the story into six units. These may be subdivided into smaller units, depending largely on the number of separate pictures suggested by them.

One of the good readers should be called on to read the first unit. During this first reading the pupils of the class will listen to the oral reading by the pupil called on, and at the same time read silently what he is reading. At the close of the oral reading by the pupil the teacher should ask the pupils to find a heading for this unit. This should be placed on the blackboard. In addition to this the teacher will ask questions to bring out the essential thought. Other questions may be asked to clarify details, the key to the understanding of which is furnished by the pupil's fund of images. The teacher should also correct the pronunciation of words the pupil may have miscalled in his oral reading.

The work on the first unit closes when a pupil is called on to tell "How Flora Campbell looked and what she did." This constitutes the first rough summary of the unit.

*Methods of Procedure.* Two methods of procedure are now open. The teacher may pass on to the next unit, handling that in a way similar to that used in the first unit, and so on until the entire story has been read, and headings found for each unit and a summary given of each unit. Or she may, after the summary of the first unit has been given, spend some time on the critical thought analysis and expressive reading. Either course can be defended on pedagogical grounds.

Perhaps on the whole it may be best for the teacher to

move from unit to unit, having each unit read, finding a heading for it, and having the substance of each unit given by the pupils. Naturally, if pupils experience any trouble in securing the thought content, the teacher should come to their assistance by means of questions and explanations.

*Critical Reading and Analysis.* After the first reading of the selection in this way, there should be taken up a more critical analysis of each unit. This critical analysis should call attention to the principal thought expressed in each unit, to the characterization of the personages in the story, and the beautiful expressions used by the author. It should bring out the inner and possibly hidden thoughts, and it should offer opportunities for the exercise of the ethical judgment of the pupils.

### UNIT I—FLORA CAMPBELL

What does the first sentence tell us about Flora Campbell? What is meant by "Her footsteps were light as a fairy's"? What does "Her heart was all sunshine" tell us about Flora? How could she talk to the birds, the brooks and the blossoms? What did she do at sunrise each morning?

There are several very pretty sentences in this unit. These should be committed to memory by the pupils. At the close of the thought analysis the expressive reading of the first unit should be taken up.

The teacher will find that pupils will experience some trouble in reading the first sentence because of the uniform emphasis demanded on the words "dear little golden-haired Flora Campbell." What phrase suggests the manner in which the second sentence is to be read? What is the climax of this paragraph? Is it the sentence "Her heart

was all sunshine," or is it, "Her thoughts were as pure and fresh as the flowers which she twined in her hair"?

Different pupils should be called on to read this paragraph expressively, but the teacher must also read it expressively, again and again, so that the pupils may catch her spirit in rendering the paragraph.

The phrase, "singing among the hills," is suggestive of the happiness which should characterize the tone in which the first two lines in the second paragraph should be read. The last line should be read slowly. If thought suggests emphasis, should the adjectives, "kind," "good" and "fair" be emphasized? Why? There should follow now a drill on the expressive reading of this first unit.

As an assignment the pupils should do two things:

1. They should prepare themselves to tell the substance of the first unit.

2. They should practice the oral reading, if possible, at home.

The work on each succeeding unit, like on the first, should be of two kinds:

1. There should be a critical analysis to bring out hidden or deeper meaning of parts of the selection, and to call attention to beautiful expressions.

2. Attention should be paid to expressive reading, which necessitates devoting some time to securing proper phrasing and emphasis.

### UNIT II—FLORA DOES NOT COME HOME FOR SUPPER

The introductory sentence, "It is evening among the hills," and the following ones in the third paragraph prepare us for a tragedy. Paragraph three suggests a picture. Pupils should be given time to allow their imagination to work out this picture.

The first question in paragraph four, "Where now is Flora Campbell?" is a general question. This question is repeated, but the second time there is much anxiety expressed. The second and third sentences of this paragraph form the setting for the second question. Pupils must, in their reading, bring out the difference between the two questions.

Try to picture the grandfather standing looking up to the hills, his lips moving in prayer. Does he love Flora?

The sixth paragraph pictures the mother standing by the window. Mother instinct tells her that her child is lost.

This is a difficult unit to read expressively, and it will be necessary for the teacher to come to the assistance of the pupils by reading parts of it or all of it expressively herself.

### UNIT III—THE GRANDFATHER SEARCHES FOR FLORA

This, too, is a difficult unit to read because of the many direct quotations. There was a willingness on the part of the young men to go out to look for Flora. There is also confidence expressed in the declaration, "We must go out and find her at once." Was the old white-haired shepherd as hopeful as the young men? This should be brought out in the reading. Where should the emphasis be placed in the last sentence of the 11th paragraph? Why?

### UNIT IV—FLORA IS LOST

Did the words of the village pastor, reassuring as they were, console the mother? Give the answer the pastor made to the mother's cry, "The child is lost! the child is lost!" Where was the father of Flora?

### UNIT V—THE YOUNG MEN FIND FLORA

What picture is suggested by paragraph 16? What by paragraph 17? Paragraphs 20 and 21? Describe how Flora was saved. What thought is suggested by the words the little girl spoke to Donald?

### UNIT VI—FLORA'S STORY

What made it possible for Flora to climb down to the bottom of the Deer's Mouth? Did she think it was a dangerous thing to do? Why did the village people insist on carrying Flora home? What in the last paragraph tells us how dearly the people of the village loved Flora?

A teacher can well spend a week on *The Story of a Lost Lamb*. It is a selection replete with beautiful thoughts and pictures, and is well adapted to teach a phase of expressive reading which, while it demands the expression of beautiful thoughts and of much feeling, does not demand much volume.

### FINAL REPRODUCTION

It bears repetition, that the purpose the teacher should always bear in mind is to have children acquire power in getting thought from the printed page, and if the selection lends itself to expressive reading, to render the selection in an expressive way. For this reason in selections of this kind the teacher should, before the final test in expressive reading, require the pupils to tell the story in their own words.

The headings of the units will constitute the topical outline, and should be written on the blackboard. Since some of the units are quite comprehensive, it may be advisable to introduce subheads. An outline somewhat similar to the following may be worked out:

THE STORY OF A LOST LAMB

1. Flora Campbell
    1. How she looked
    2. What she did
2. Flora does not come home for supper
    1. It is evening among the hills
    2. The grandfather's anxiety
    3. The mother's fear
3. The grandfather searches for Flora
    1. Where Flora was seen by the villagers
    2. The interest the young men took in Flora
    3. The white-haired old shepherd
4. Flora is lost
    1. The men look for Flora
    2. Gaffer Campbell says not a word
    3. The village pastor and Flora's mother
5. The young men find Flora
    1. The dog barking in Moss Glenn
    2. They search the chasm known as "Deer's Mouth"
    3. They lower Donald into the chasm
    4. Donald with the help of his dog finds Flora
    5. The picture Donald saw by means of his torch
    6. What awoke Flora, and what she said
6. Flora's story of how she came to be at the bottom of Deer's Mouth
    1. She saw the lamb fall into the chasm
    2. How she followed. Her perilous climb
    3. How the villagers loved Flora

With the outline to refer to, pupils should give the thought of individual units or of the entire story. Then the story should be told without the aid of the outline.

The telling of the story not only discloses to the teacher whether the pupils have the thought, but the naturalness in telling the story assures naturalness in reading the story.

### FINAL EXPRESSIVE READING

There really is no "final" expressive reading of the story. What is meant is that when the work which may be called preparatory is finished, pupils should be able to do two things and do them well:

1. To tell the story as indicated above, and
2. To read it expressively.

An entire recitation period should be devoted to the expressive reading, and then this story, together with others, may be held in reserve for "Expressive Reading Days," as previously described.

### LANGUAGE EXERCISES BASED ON THE SELECTION

If the work on the selection, *The Story of a Lost Lamb,* has been done as outlined, it will furnish much valuable material for language exercises. The pupils are thoroughly at home with the thought content and the form in which it is presented. With both content and form in the possession of the pupils, they are ready to write on any unit of the story the teacher may designate. However, it is suggested that all pupils be required to write on the first unit, and it might be well to have them commit to memory the third paragraph. The only preliminary exercises that need be introduced are drill exercises in spelling, and in committing to memory pretty sentences like the following:

Her footsteps were light as a fairy's, her cheeks were like the June roses.
Her heart was all sunshine.

One by one the stars are seen in the sky.
The last light of day fades away on the mountain.
He could not weep, his heart was too full.
He who takes care of the lambs in the winter storm, will take care of your child.
When he looked down there was only darkness.

The written exercises need not be limited to mere reproductions. The following topics, which call for some original work, may be suggestive:

1. Tell the story of the rescue of Flora as it might have been told by Donald, using the pronoun "I."

2. Tell the story of the rescue as told by one of the men, using the pronoun "we."

3. Tell the story of the day as Flora might have told it, using the pronoun "I."

## THE SANDPIPER

*—Celia Thaxter.*

To arouse an interest in the poem, the teacher should tell the class how Celia Thaxter, the author of the poem, when a little child, lived with her parents in a lighthouse that was situated on a lonely island; how she loved the ocean in its varied moods, and understood the language of the winds; how she loved the sea gulls and the little sandpipers; how close an observer of nature she was; and how the poem depicts a day out of her childhood. If possible, the teacher should show the class a picture of a sandpiper.

### HOW THE POEM SHOULD BE READ

Throughout the poem there is present the suggestion of a bond of sympathy and good fellowship between the little

girl and the little sandpiper. This should be brought out clearly by the thought analysis. It is suggested that the teacher read the entire poem expressively to the class before introducing the thought analysis. This will help the children to approach the study in a proper attitude of mind.

Across the lonely beach we flit,
  One little sandpiper and I;
And fast I gather, bit by bit,
  The scattered driftwood bleached and dry.
The wild waves reach their hands for it,
  The wild wind raves, the tide runs high,
As up and down the beach we flit—
  One little sandpiper and I.

In the opening lines of the poem, the little girl introduces herself and the sandpiper in a simple, childlike manner. In the reading of the first two lines, the teacher should therefore strike the note of simplicity. The next two lines should be read more rapidly. In the reading of the fifth and sixth lines, the teacher should introduce a slight tone of awe. The last two lines should be read in an easy, graceful manner, bringing out the rhythm. If the descriptive word "lonely" and the action word "flit" are expressively spoken, and if the word "fast" is given the right emphasis, and "bit by bit" read in a suggestive way, the picture the children should be able to describe will be somewhat as follows:

There is a lonely beach on which driftwood lies scattered, which has become bleached and dry. The wild wind is raving; the wild waves are coming up close to the driftwood, almost within reach of it. A little girl and a sandpiper are seen flitting up and down the beach, the little girl collecting the driftwood as fast as she can before the tide runs high, while the sandpiper is looking for food.

If necessary, the teacher may put a few questions to the class tc bring out the above picture.

Above our heads the sullen clouds
  Scud black and swift across the sky;
Like silent ghosts in misty shrouds
  Stand out the white lighthouses high.
Almost as far as eye can reach
  I see the close-reefed vessels fly,
As fast we flit along the beach—
  One little sandpiper and I.

The teacher should read the first six lines of this stanza with the same suggestion of feeling in her voice that she introduced into the reading of the fifth and sixth lines of the first stanza, and in a manner that will suggest to the children that a storm is impending. The last two lines should be read exactly as the last two lines in the first stanza. This will emphasize the music of these lines. The picture suggested by this stanza, being descriptive in character, will be a little more difficult for the children to get. It may be necessary to ask questions like the following:

What causes the clouds to "move swiftly" or "scud" across the sky? If the word "scud" is not in the child's vocabulary, here is a good chance to put it there. Why are the clouds spoken of as sullen? What is a lighthouse? What made the lighthouses look like "silent ghosts in misty shrouds"? Have you ever seen a ship with its sails spread out full? Have you ever seen one with its sails close-reefed? Describe the position of the sails in each instance. What causes the vessels to seem to fly?

I watch him as he skims along,
  Uttering his sweet and mournful cry;
He starts not at my fitful song,
  Nor flash of fluttering drapery.

He has no thought of any wrong;
  He scans me with a fearless eye;
Stanch friends are we, well tried and strong,
  The little sandpiper and I.

In this stanza little Celia tells us of the relation between herself and the sandpiper, and it should, therefore, be read in an easy conversational tone. The teacher, by her reading, can convey to the class the meaning of "skims," "fitful," "flash of fluttering drapery," "scans," "stanch," "well tried and strong." If necessary, the meaning of these words should be discussed after the teacher has read the stanza.

The third, fourth and fifth lines should be read in the same tone of voice and with the same emphasis. There should be a change in the reading of the sixth line. The third, fourth and fifth lines tell us what the sandpiper does not do, but the sixth line tells us what he does do, and therefore requires a different tone and emphasis. The little girl pronounces the word "stanch" with a good deal of sincerity. This should appear in the reading of it. In the reading of the last line, the rhythm should be brought out as in the last two lines of the first and second stanzas.

The picture suggested by this stanza is an easy one for the children to see. They should be asked to describe it.

Comrade, where wilt thou be tonight,
  When the loosed storm breaks furiously?
My driftwood fire will burn so bright;
  To what warm shelter canst thou fly?
I do not fear for thee, though wroth
  The tempest rushes through the sky;
For are we not God's children both,
  Thou, little sandpiper, and I?

The teacher should read this stanza in such a way as to bring out the tone of sweet solicitude with which the little

girl addresses her "comrade;" the tone of reflection, when she thinks of her bright driftwood fire; the tone of faith with which she assures the sandpiper that she does not fear for him, because he, too, is one of God's children; and the tone of love with which she addresses him in the last line, the reading of which should become slower and sweeter.

This stanza deals with what we may consider the thought of an adult expressed by a little girl, and in order to get the children to understand and appreciate it, it may be necessary to ask questions like the following:

Does the little girl know there will be a great storm during the night? What makes her think so? What is meant by "the loosed storm breaks furiously"? Is she afraid of the storm? What is meant by "wroth the tempest rushes through the sky"? Does she fear for her little friend? Why not?

The children should practice reading the poem until the teacher is satisfied that they bring out vividly the pictures, thoughts and feelings suggested by it.

## TRAILING ARBUTUS

*—Whittier.*

I wandered lonely where the pine trees made
Against the bitter east their barricade.
  And, guided by its sweet
Perfume, I found, within a narrow dell,
The trailing spring flower tinted like a shell,
  Amid dry leaves and mosses at my feet.

From under dead boughs, for whose loss the pines
Moaned ceaseless overhead, the blossoming vines
  Lifted their glad surprise.
While yet the blue bird smoothed in leafless trees,
His feathers ruffled by the chill sea breeze,
  And snow drifts lingered under April skies.

The teacher should read the poem expressively to the class and call attention to the music and the rhythm. The thought analysis should then follow to get the pupils to see clearly the pictures suggested by the poem, to the end that their reading may reflect their own thoughts and feelings. Questions like the following may be used:

What is the sea breeze that Whittier refers to? What is meant by "barricade"? How was the wanderer guided to the little arbutus? Why is the idea of "moaning" associated with pine trees? Describe the blue birds as suggested by the second stanza. Describe the surroundings of the arbutus. What message, do you suppose, did the beautiful little flower have for the lonely wanderer? Why do you like the poem?

While the thought analysis is proceeding, pupils may be called on to read orally a few lines at a time, and if they do not read with sufficient expression, further questions may be necessary.

When the poem has been worked over as suggested, it may be advisable for the teacher to encourage pupils to abandon themselves to the selection and respond to its beautiful thoughts and music, by calling up a picture like that suggested by the following:

Imagine yourself to be in the place of the lonely wanderer. Picture to yourself the barricade of moaning pine trees overhead and the dry leaves and mosses at your feet. Now, guided by the sweet perfume of the arbutus, imagine yourself entering a narrow dell and finding the little flower at your feet.

Pupils should then be asked to read the poem silently and then as expressively as they can. Finally it should be committed to memory.

## THE UPRISING—1775

—*Read.*

Out of the North the wild news came,
Far flashing on its wings of flame,
Swift as the boreal light which flies
At midnight through the startled skies.

And there was tumult in the air,
The fife's shrill note, the drum's loud beat,
And through the wide land everywhere
The answering tread of hurrying feet,
While the first oath of Freedom's gun
Came on the blast from Lexington;
And Concord, roused, no longer tame,
Forgot her old baptismal name,
Made bare her patriot arm of power,
And swelled the discord of the hour.

Within its shades of elm and oak
The church of Berkeley Manor stood:
There Sunday found the rural folk,
And some esteemed of gentle blood.
In vain their feet with loitering tread
Passed mid the graves where rank is naught;
All could not read the lesson taught
In that republic of the dead.

The pastor rose: the prayer was strong;
The psalm was Warrior David's song;
The text a few short words of might—
"The Lord of hosts shall arm the right!"
He spoke of wrongs too long endured,
Of sacred rights to be secured;
Then from his patriot tongue of flame
The startling words for Freedom came.
The stirring sentences he spake
Compelled the heart to glow or quake;
And, rising on his theme's broad wing,
And grasping in his nervous hand

The imaginary battle brand,
In face of death he dared to fling
Defiance to a tyrant king.
Even as he spoke, his frame, renewed
In eloquence of attitude,
Rose, as it seemed, a shoulder higher;
Then swept his kindling glance of fire
From startled pew to breathless choir;
When suddenly his mantle wide
His hands impatient flung aside,
And lo! he met their wondering eyes
Complete in all a warrior's guise.

A moment there was awful pause—
When Berkeley cried, "Cease, traitor! cease!
God's temple is the house of peace!"
The other shouted, "Nay, not so,
When God is with our righteous cause:
His holiest places then are ours,
His temples are our forts and towers
That frown upon a tyrant foe:
In this the dawn of Freedom's day
There is a time to fight and pray!"

And now before the open door—
The warrior priest had ordered so—
The enlisting trumpet's sudden roar
Rang through the chapel o'er and o'er.
Its long reverberating blow,
So loud and clear it seemed the ear
Of dusty death must wake and hear.
And then the startling drum and fife
Fired the living with fiercer life;
While overhead with wild increase,
Forgetting its ancient toll of peace,
The great bell swung as ne'er before:
It seemed as it would never cease;
And every word its ardor flung
From off its jubilant iron tongue
Was, "War! War! War!"

"Who dares"—this was the patriot's cry,
As striding from the desk he came—
"Come out with me in Freedom's name,
For her to live, for her to die?"
A hundred hands flung up reply,
A hundred voices answered "I!"

### GENERAL PREPARATION

This poem can best be used with a class that is familiar with the events in history which serve as a background for it, and which are essential to a thorough appreciation of it. In the preparatory discussion, the historical "Rising of 1775" should be reviewed. The pupils should realize that after the policy of conciliation had failed in England, General Gage planned to destroy the ammunition stored at Concord; that Paul Revere in his famous ride aroused the minutemen of village and farm; that at Lexington and Concord and on the retreat to Boston the "embattled farmers" showed that they could attack and defeat veteran English troops; and that the effect of this "glorious day" on the people showed itself by the appearance within a short time of over sixteen thousand minutemen, ready to drive the British from Boston. A map of the United States should be used in connection with the study of the historical events suggested by the poem.

### READING OF THE POEM BY TEACHER

After this preparatory discussion, the teacher should read the entire poem to the class. To do this well, the teacher must appreciate the patriotism and love for liberty that showed itself in the young minister's successful effort in inducing the members of his congregation to enlist in the war and to help their brethren in the North.

### THOUGHT ANALYSIS

The expressive reading by the teacher should be followed by a critical analysis of the poem. This should result in a thorough appreciation of the thought and feeling which will enable the pupils to read the poem expressively.

After pupils have read the first stanza silently, questions like the following should be considered:

What was the "wild news" referred to in the first line? Why "wild news," and how could the news come on "wings of flame"? What is meant by "boreal light"?

After this analysis pupils should read the first four lines expressively. In reading the first stanza, it may be necessary to help pupils in securing the proper phrasing. The thought suggests rhetorical pauses after each of the words, "North," "came," "flashing," "flame," "swift," "light," "midnight" and "skies." Unless pupils thoroughly appreciate the fact that the words "which flies at midnight" constitute a unit, they are apt to make a pause after the word "flies," which would destroy the naturalness of the lines. In spite of the careful thought analysis, it will probably be necessary for the teacher to read the first stanza several times to arouse the pupils and thus lead them to put forth their best efforts.

The first step in the study of the next stanza should be the silent reading of it by the pupils.

### SUGGESTIVE QUESTIONS

Describe the picture suggested by the first six lines of the second stanza; the picture suggested by the last four lines. It will probably be necessary for the teacher to make clear that the first and second stanzas suggest what was going on in most of the colonies, and especially in New England, as

a preparation for the coming struggle. Why "first oath of Freedom's gun"? What does the word "Concord" mean? What does line 12 mean?

Now should come the expressive reading of the second stanza. Again it is suggested that the teacher and pupils must work together in securing the end sought. How should the fifth line be read? Why the emphasis on "tumult"? The words in the sixth line should be read in such a way that they may suggest the sound of the fife and drum. Why should "everywhere" be read slowly, yet with considerable volume? The expressive reading of this stanza should bring out clearly the climax of the first six lines and that of the last four lines. It may be necessary to give a rhetorical drill on the important words in this stanza.

### FORMAL ASSIGNMENT

Probably this is all that the teacher can accomplish in one day. In the formal assignment the pupils should be urged to read these two stanzas several times aloud at home as a preparation for the next day's recitation. The teacher should urge her pupils in their home reading to abandon themselves to the thoughts and feelings of the selection, to the end that they may read the stanzas in a spirited way.

### THE SECOND DAY

The first part of the recitation period should be devoted to the expressive reading of the first fourteen lines. The best readers should be called on first. A great effort must be made by the teacher to have pupils get rid of their timidity so that they will throw their whole soul into the reading. To inspire pupils to do their best, it may be necessary for the teacher to read these lines expressively a few times during the recitation.

Pupils should read the next eight lines silently. The contrast between the picture suggested by these lines and the preceding stanzas should be brought out. What is the meaning of the twenty-first and twenty-second lines?

Pupils should then be called on to read these lines expressively. Then a part of the preceding stanza should be read, together with the lines just studied, to bring out the contrast referred to.

Pupils should be asked to practice the oral reading of these parts of the poem at home.

### THE THIRD DAY

The parts of the poem that have been studied should be read expressively, in class. Most of the time, however, should be devoted to the thought analysis of the lines 23 to 46, inclusive.

To whom does the twenty-third line introduce us? Do you know the psalm referred to? Why do you suppose the pastor chose the words in the twenty-sixth line for his text? What were some of the wrongs he referred to? The sacred rights to be secured? What thought is suggested by line 33? What is the significance of the thirty-sixth and thirty-seventh lines? What effect had his "kindling glance of fire" on his congregation? Explain the last four lines of the fourth stanza. What do they suggest as to the minister's own patriotism and courage? Was he willing to do what he was about to ask members of his congregation to do? Pupils should read lines 23 to 46 expressively.

The forty-seventh line suggests a rhetorical pause after the forty-sixth line. Who, do you suppose, was Berkeley? Put yourself in Berkeley the Tory's place, and then read the first three lines of the fifth stanza. Imagine yourself

the preacher, and read his reply. Berkeley was angry; the minister justly indignant and actuated by a noble and patriotic purpose. Two of the best readers should be selected, one to read Berkeley's declaration, the other the minister's reply.

The assignment for the next day should call for oral reading at home of the parts of the poem thus far studied in class, and if there is a study period for reading in school, pupils may be required to study the rest of the poem, basing their work on questions like these:

Why, do you suppose, did the minister arrange to have the trumpet, drum and fife sounded just when he did? How could these musical instruments "fire the living with fiercer life"? What word in the seventy-first line suggests how the next line should be rendered? Read lines 70 to 73 and put the same ardor into your reading that the sexton put into the ringing of his bell. However, save your voice for the grand climax of the poem, which is contained in the last six lines. Be careful not to include explanatory words and phrases in this climax. Your reading must make the climax stand out clear and strong. If you bear in mind that a hundred voices answered "I," how much volume must your reading suggest in pronouncing "I"?

### EXPRESSIVE READING

This completes the formal work on the poem, but the next day and each succeeding day for several weeks a part of each day should be devoted to the expressive reading of this beautiful poem. If this is done, it will be found that pupils will have learned more by the study and reading of this one selection than they have by the reading of a dozen selections that did not call for the kind of effort this patriotic, soul-inspiring poem demands.

Address delivered at the dedication of the Cemetery at Gettysburg.

Four score and seven years ago our fathers brought forth on this continent, a new nation, conceived in Liberty, and dedicated to the proposition that all men are created equal.

Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battle-field of that war. We have come to dedicate a portion of that field, as a final resting place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.

But, in a larger sense, we can not dedicate — we can not consecrate — we can not hallow — this ground. The brave men, living and dead, who struggled here have consecrated it, far above our poor power to add or detract. The world will little note, nor

long remember what we say here, but it can never forget what they did here. It is for us the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us—that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion—that we here highly resolve that these dead shall not have died in vain—that this nation, under God, shall have a new birth of freedom—and that government of the people, by the people, for the people, shall not perish from the earth.

Abraham Lincoln

November 19, 1863.

NOTE: A monument had been erected on the battlefield of Gettysburg to the soldiers who had died on that field. On November 19 the battlefield was dedicated as a soldiers' cemetery. On this occasion Edward Everett was chosen to deliver the principal oration. It was a scholarly and masterly effort, but it was destined to be crowded into oblivion by a simple oration of ten

sentences delivered by President Lincoln, who followed the orator of the day. The President's voice was not strong, so that not more than a few hundred people heard him on that day, but the oration immediately took a permanent place as a classic in English literature.

## THOUGHT ANALYSIS

A great writer has said, "For its quiet depth of feeling and solemn beauty of expression, this speech is rightly regarded as one of the great masterpieces of English prose." It is well for the teacher to have in mind the thought in the above sentence while conducting the thought analysis of the address.

### FIRST PARAGRAPH

Why was the Battle of Gettysburg of such importance?

What authority is there for the declaration that the fathers of our nation dedicated it to the proposition "that all men are created equal"? This phrase is used in the Declaration of Independence. Find it.

Why, do you suppose, did Lincoln prefer the expression "Fourscore and seven years ago," to "Eighty-seven years ago"?

### SECOND PARAGRAPH

What was the real purpose of the Civil War? In August, 1862, President Lincoln wrote, "If I could save the Union without freeing any slave, I would do it; if I could save the Union by freeing all the slaves, I would do it. . . . Whatever I do about slavery and the colored race, I do because I believe it helps save the Union." Was this written before or after Lincoln issued his Emancipation Proclamation? What light does this quotation throw on Lincoln's attitude toward the South and slavery?

THIRD PARAGRAPH

Define "dedicate," "consecrate" and "hallow." Why did Lincoln use the words in this order? What is the meaning and force of "in a larger sense"?

What does the second sentence mean? Was Lincoln right or wrong in his prophecy as contained in the third sentence?

What cause is referred to in the fourth sentence? What is meant by "last full measure of devotion"? What is the force of "under God"? What is meant by "a new birth of freedom"? What is the force of the phrases "of the people," "by the people" and "for the people"? Had there been republics in the world before ours was conceived? Is there any danger that government of the people, by the people and for the people may disappear in this country? If so, how can popular, common education help to avert such a catastrophe?

Explain how the simplicity of the language used by Lincoln increases the force and effectiveness of the address.

Read and reread the address expressively and then commit it to memory.

## A SELECTION FROM RIP VAN WINKLE

*—Washington Irving.*

Whoever has made a voyage up the Hudson must remember the Kaatskill Mountains. They are a dismembered branch of the great Appalachian family, and are seen away to the west of the river, swelling up to a noble height, and lording it over the surrounding country. Every change of season, every change of weather, indeed every hour of the day, produces some change in the magical hues and shapes of these mountains; and they are regarded by all the good wives, far and near, as perfect barometers. When the weather is fair and settled, they are clothed in blue and

purple, and print their bold outlines on the clear evening sky, but sometimes, when the rest of the landscape is cloudless, they will gather a hood of gray vapors about their summits, which, in the last rays of the setting sun, will glow and light up like a crown of glory.

Why are the Kaatskill Mountains called a "dismembered branch" of the Appalachian family? Use your geographies in determining the reason. Why did Irving introduce the word "away" in the second sentence? What change does it make in the picture? Consult your maps again. What is meant by "they are regarded as perfect barometers"? What is the force of "far and near"? Have you ever seen hills "print their outlines on the clear evening sky"? Describe what you saw. What is meant by a "hood of gray vapors"? Read the last sentence carefully and then describe the picture which it suggests.

At the foot of these fairy mountains, the voyager may have descried the light smoke curling up from a village, whose shingle-roofs gleam among trees, just where the blue tints of the upland melt away into the fresh green of the nearer landscape. It is a little village, of great antiquity, having been founded by some of the Dutch colonists, in the early times of the province, just about the beginning of the government of the good Peter Stuyvesant (may he rest in peace!), and there were some of the houses of the original settlers standing within a few years, built of small yellow bricks brought from Holland, having latticed windows and gable fronts, surmounted with weather-cocks.

Substitute a word for "descried." When was New Amsterdam founded? Who was Peter Stuyvesant? Why do you suppose Irving throws in the phrase, "may he rest in peace"? What are "latticed windows" and "gable fronts"? Describe the village as pictured in this paragraph.

In that same village, and in one of these very houses (which, to tell the precise truth, was sadly time-worn and weather-beaten),

there lived many years since, while the country was yet a province of Great Britain, a simple, good-natured fellow, of the name of Rip Van Winkle. He was a descendant of the Van Winkles who figured so gallantly in the chivalrous days of Peter Stuyvesant, and accompanied him to the siege of Fort Christina. He inherited, however, but little of the martial character of his ancestors.

The first two paragraphs constitute the setting for the description of Rip Van Winkle. Point out some expressions which suggest that Irving is treating his subject in a half-humorous, half-serious way. What effect does he wish to produce on his readers by the use of the word "very"? Were the days of Peter Stuyvesant really "chivalrous days"? Was the so-called siege of Fort Christina a memorable one? What does the last sentence mean?

I have observed that he was a simple, good-natured man; he was, moreover, a kind neighbor, and an obedient hen-pecked husband. Indeed, to the latter circumstance might be owing that meekness of spirit which gained him such universal popularity; for those men are most apt to be obsequious and conciliating abroad, who are under the discipline of shrews at home. Their tempers, doubtless, are rendered pliant and malleable in the fiery furnace of domestic tribulation, and a curtain lecture is worth all the sermons in the world for teaching the virtues of patience and long-suffering. A termagant wife may, therefore, in some respects, be considered a tolerable blessing; and if so, Rip Van Winkle was thrice blessed.

Select the adjectives that help to give us an idea of Rip Van Winkle's personality. What is meant by "obsequious" and "conciliating"? "Termagant wife"? Describe the humor suggested by the words "thrice blessed."

Certain it is, that he was a great favorite among all the good wives of the village, who, as usual with the amiable sex, took his part in all family squabbles; and never failed, whenever they talked those matters over in their evening gossipings, to lay all the blame

on Dame Van Winkle. The children of the village, too, would shout with joy whenever he approached. He assisted at their sports, made their playthings, taught them to fly kites and shoot marbles, and told them long stories of ghosts, witches and Indians. Whenever he went dodging about the village, he was surrounded by a troop of them hanging on his skirts, clambering on his back, and playing a thousand tricks on him with impunity; and not a dog would bark at him throughout the neighborhood.

Why did the women and children like Rip? Did the women really respect him? Why did he go "dodging" about the village? What idea does Irving desire to convey by the part of the last sentence after the semicolon?

The great error in Rip's composition was an insuperable aversion to all kinds of profitable labor. It could not be from the want of assiduity or perseverance; for he would sit on a wet rock, with a rod as long and heavy as a Tartar's lance, and fish all day without a murmur, even though he should not be encouraged by a single nibble. He would carry a fowling piece on his shoulder for hours together, trudging through woods and swamps, and up hill and down dale, to shoot a few squirrels or wild pigeons. He would never refuse to assist a neighbor, even in the roughest toil, and was a foremost man at all country frolics for husking Indian corn or building stone fences. The women of the village, too, used to employ him to run their errands, and to do such little odd jobs as their less obliging husbands would not do for them. In a word, Rip was ready to attend to anybody's business but his own; but as to doing family duty, and keeping his farm in order, he found it impossible.

What does the first sentence mean? Why do you suppose Irving used such "big" words in expressing the thought he had in mind? What is the meaning of "assiduity," "perseverance"? What idea as to Rip's willingness to work does the author seem to convey in this paragraph? Does he mean it? Did Rip really help his neighbors? What does the last sentence suggest to you?

Why do you like the selection? Point out some of the touches of pathos and humor that particularly appeal to you. Find out all you can about Irving's style as a writer and be ready to report on it in class.

### A SELECTION FROM LONGFELLOW'S EVANGELINE

1 This is the forest primeval. The murmuring pines and the hemlocks,
2 Bearded with moss, and in garments green, indistinct in the twilight,
3 Stand like Druids of eld, with voices sad and prophetic,
4 Stand like harpers hoar, with beards that rest on their bosoms.
5 Loud from its rocky caverns, the deep-voiced neighboring ocean
6 Speaks, and in accents disconsolate answers the wail of the forest.

Who were the Acadians? Describe their expulsion from their country by the English. Read the selection in its entirety and name the successive pictures suggested to you.

What is meant by "the forest primeval"? Show that "murmuring" and "bearded" are used appropriately. What is meant by the "Druids of Eld"? What words in the third line prepare us for a tragedy?

Describe the picture of the "forest primeval" as it appears to you. What is meant by "rocky caverns of the ocean"? "The deep-voiced ocean"? Add to your picture of the forest primeval that of the neighboring ocean. How does that intensify the somberness of the picture?

7 This is the forest primeval; but where are the hearts that beneath it
8 Leaped like the roe, when he hears in the woodland the voice of the huntsman?
9 Where is the thatch-roofed village, the home of Acadian farmers,—

10 Men whose lives glided on like rivers that water the woodlands,
11 Darkened by shadows of earth, but reflecting an image of heaven?
12 Waste are those pleasant farms, and the farmers forever departed!
13 Scattered like dust and leaves, when the mighty blasts of October
14 Seize them, and whirl them aloft, and sprinkle them far o'er the ocean.
15 Naught but tradition remains of the beautiful village of Grand-Pré.

What picture is suggested by "thatch-roofed village"? What is meant by "Darkened by shadows of earth but reflecting an image of heaven"? Contrast the picture suggested by the last four lines with that suggested by the first five lines. How does the author bring out the contrast? How did he prepare us for it? Describe the two pictures suggested by the above.

16 Ye who believe in affection that hopes, and endures, and is patient,
17 Ye who believe in the beauty and strength of woman's devotion,
18 List to the mournful tradition still sung by the pines of the forest;
19 List to a Tale of Love in Acadia, home of the happy.

In line 17 what tribute does the poet pay to woman? Read aloud the last two lines of the prelude. What constitutes the musical element here? Why do you like the idea of the "mournful tradition" being sung by the pines? Learn to read expressively the entire prelude and then commit it to memory.

PART THE FIRST

20 In the Acadian land, on the shores of the Basin of Minas,
21 Distant, secluded, still, the little village of Grand-Pré

22 Lay in the fruitful valley. Vast meadows stretched to the eastward,
23 Giving the village its name, and pasture to flocks without number.
24 Dikes, that the hands of the farmers had raised with labor incessant,
25 Shut out the turbulent tides; but at stated seasons the flood-gates
26 Opened and welcomed the sea to wander at will o'er the meadows.
27 West and south there were fields of flax, and orchards and cornfields
28 Spreading afar and unfenced o'er the plain; and away to the northward
29 Blomidon rose, and the forest old, and aloft on the mountains
30 Sea-fogs pitched their tents, and mists from the mighty Atlantic
31 Looked on the happy valley, but ne'er from their station descended.

Where is the Basin of Minas? Where was Grand-Pré located? What is meant by "turbulent tides"? "Flood gates"? "Welcoming the sea to wander at will o'er the meadows"? What is meant by "sea fogs pitched their tents"? Describe the surroundings of the village of Grand-Pré.

32 There, in the midst of its farms, reposed the Acadian village.
33 Strongly built were the houses, with frames of oak and of hemlock,
34 Such as the peasants of Normandy built in the reign of the Henries.
35 Thatched were the roofs, with dormer windows; and gables projecting
36 Over the basement below protected and shaded the doorway.

Where is Normandy? Why did the Acadians build houses like those built by the peasants of Normandy? Describe the dormer windows. What is meant by "gables"? Describe an Acadian house.

There in the tranquil evenings of summer, when brightly the sunset
Lighted the village street, and gilded the vanes on the chimneys,
Matrons and maidens sat in snow-white caps and in kirtles
Scarlet and blue and green, with distaffs spinning the golden
Flax for the gossiping looms, whose noisy shuttles within doors
Mingled their sound with the whir of the wheels and songs of the maidens.
Solemnly down the street came the parish priest, and the children
Paused in their play to kiss the hand he extended to bless them.
Reverend walked he among them; and up rose matrons and maidens,
Hailing his slow approach with words of affectionate welcome.
Then came the laborers home from the field, and serenely the sun sank
Down to his rest, and twilight prevailed. Anon from the belfry
Softly the Angelus sounded, and over the roofs of the village
Columns of pale blue smoke, like clouds of incense ascending,
Rose from a hundred hearths, the homes of peace and contentment.
Thus dwelt together in love these simple Acadian farmers,—
Dwelt in the love of God and of man. Alike were they free from
Fear, that reigns with the tyrant, and envy, the vice of republics.
Neither locks had they to their doors, nor bars to their windows;
But their dwellings were open as day and the hearts of the owners;
There the richest was poor, and the poorest lived in abundance.

What is meant by "tranquil evenings of summer"? What are "vanes"? "Kirtles"? "Distaffs"? "Looms"? "Shuttles"? What does "twilight prevailed" mean? Read, beginning with the thirty-seventh line, to "twilight prevailed," in the forty-eighth line. Describe the sunset and what it did. Describe the dress of the matrons and maidens, and tell what they were doing. Picture the children at play.

Describe the village priest and tell what happened when he came along the village street.

What is meant by the "Angelus"? What did the people do when they heard the Angelus? What is meant by "clouds of incense"? What does the last line tell us?

Sum up the characteristics of an Acadian village and its people.

58 Somewhat apart from the village, and nearer the Basin of Minas,
59 Benedict Bellefontaine, the wealthiest farmer of Grand-Pré,
60 Dwelt on his goodly acres; and with him, directing his household,
61 Gentle Evangeline lived, his child, and the pride of the village.
62 Stalwart and stately in form was the man of seventy winters;
63 Hearty and hale was he, an oak that is covered with snow-flakes;
64 White as the snow were his locks, and his cheeks as brown as the oak-leaves.
65 Fair was she to behold, that maiden of seventeen summers;
66 Black were her eyes as the berry that grows on the thorn by the wayside,
67 Black, yet how softly they gleamed beneath the brown shade of her tresses!
68 Sweet was her breath as the breath of kine that feed in the meadows.
69 When in the harvest heat she bore to the reapers at noontide
70 Flagons of home-brewed ale, ah! fair in sooth was the maiden.
71 Fairer was she when, on Sunday morn, while the bell from its turret
72 Sprinkled with holy sounds the air, as the priest with his hyssop
73 Sprinkles the congregation, and scatters blessings upon them,
74 Down the long street she passed, with her chaplet of beads and her missal,
75 Wearing her Norman cap and her kirtle of blue, and the earrings
76 Brought in the olden time from France, and since, as an heirloom,
77 Handed down from mother to child, through long generations.

But a celestial brightness—a more ethereal beauty—
Shone on her face and encircled her form, when, after confession,
Homeward serenely she walked with God's benediction upon her.
When she had passed, it seemed like the ceasing of exquisite music.

Read from line 58 to 64, inclusive. What is meant by "goodly acres"? What is the effect of the alliteration in lines 62 and 63? Why is the comparison of Benedict Bellefontaine to an oak covered with snow-flakes a good one?

Describe Benedict Bellefontaine. What is meant by "hyssop"? "A chaplet of beads"? "Missal"?

Read from line 78 to 81, inclusive. What is meant by "celestial brightness"? "Ethereal beauty"?

Describe Evangeline as she appeared walking homeward after confession.

Firmly builded with rafters of oak, the house of the farmer
Stood on the side of a hill commanding the sea; and a shady
Sycamore grew by the door, with a woodbine wreathing around it.
Rudely carved was the porch, with seats beneath; and a foot-path
Led through an orchard wide, and disappeared in the meadow.
Under the sycamore-tree were hives overhung by a penthouse,
Such as the traveler sees in regions remote by the roadside,
Built o'er a box for the poor, or the blessed image of Mary.
Farther down, on the slope of the hill, was the well with its moss-grown
Bucket, fastened with iron, and near it a trough for the horses.
Shielding the house from storms, on the north, were the barns and the farm-yard;
There stood the broad-wheeled wains and the antique ploughs and the harrows;

There were the folds for the sheep; and there, in his feathered seraglio,
Strutted the lordly turkey, and crowed the cock, with the self-same
Voice that in ages of old had startled the penitent Peter.
Bursting with hay were the barns, themselves a village. In each one
Far o'er the gable projected a roof of thatch; and a staircase,
Under the sheltering eaves, led up to the odorous corn-loft.
There too the dove-cot stood, with its meek and innocent inmates
Murmuring ever of love; while above in the variant breezes,
Numberless noisy weathercocks rattled and sang of mutation.

What does "barns bursting with hay" mean? This fact, together with the fact that the barns themselves formed a village, is significant of what? What does "odorous" mean? What are some of the virtues ascribed by poets to the little "dove"? What does the last line mean? Describe the farmhouse. Describe the well and the barns. Describe the entire picture suggested by the above.

Thus, at peace with God and the world, the farmer of Grand-Pré
Lived on his sunny farm, and Evangeline governed his household.
Many a youth, as he knelt in the church and opened his missal,
Fixed his eyes upon her as the saint of his deepest devotion;
Happy was he who might touch her hand or the hem of her garment!
Many a suitor came to her door, by the darkness befriended,
And, as he knocked and waited to hear the sound of her footsteps,
Knew not which beat the louder, his heart or the knocker of iron;
Or, at the joyous feast of the Patron Saint of the village,
Bolder grew, and pressed her hand in the dance as he whispered
Hurried words of love, that seemed a part of the music.

But among all who came young Gabriel only was welcome.
Gabriel Lajeunesse, the son of Basil the blacksmith,
Who was a mighty man in the village, and the honored of all men;
For since the birth of time, throughout all ages and nations,
Has the craft of the smith been held in repute by the people.
Basil was Benedict's friend. Their children from earliest childhood
Grew up together as brother and sister; and Father Felician,
Priest and pedagogue both in the village, had taught them their letters
Out of the selfsame book, with the hymns of the church and the plainsong,
But when the hymn was sung, and the daily lesson completed,
Swiftly they hurried away to the forge of Basil the blacksmith.
There at the door they stood, with wondering eyes to behold him
Take in his leathern lap the hoof of the horse as a plaything,
Nailing the shoe in its place; while near him the tire of the cartwheel
Lay like a fiery snake, coiled round in a circle of cinders.
Oft on autumnal eves, when without in the gathering darkness
Bursting with light seemed the smithy, through every cranny and crevice,
Warm by the forge within they watched the laboring bellows,
And as its panting ceased, and the sparks expired in the ashes,
Merrily laughed, and said they were nuns going into the chapel.
Oft on sledges in winter, as swift as the swoop of the eagle,
Down the hillside bounding, they glided away o'er the meadow,
Oft in the barns they climbed to the populous nests on the rafters,
Seeking with eager eyes that wondrous stone, which the swallow
Brings from the shore of the sea to restore the sight of its fledglings;
Lucky was he who found that stone in the nest of the swallow!
Thus passed a few swift years, and they no longer were children.
He was a valiant youth, and his face, like the face of the morning,
Gladdened the earth with its light, and ripened thought into action.

143 She was a woman now, with the heart and hopes of a woman.
144 "Sunshine of Saint Eulalie" was she called; for that was the sunshine
145 Which, as the farmers believed, would load their orchards with apples;
146 She too would bring to her husband's house delight and abundance,
147 Filling it with love and the ruddy faces of children.

What is the meaning of "sunny farm" in line 104? What does "by the darkness befriended" mean, in line 108? What is meant by the "joyous feast of the Patron Saint of the village," in line 111? Why was Basil the blacksmith honored of all men? Describe Basil the blacksmith. How came it that in this village of Grand-Pré the priest was also the pedagogue?

Describe Evangeline and Gabriel at school.

Describe what they saw at the forge of Basil the blacksmith.

Describe their sports in winter.

Tell how they climbed to the populous nests on the rafters, and why.

Describe Gabriel and Evangeline when they had grown to manhood and womanhood.

## AT THE OPEN CHAPEL

A young physician was fond of taking long walks in unfrequented places. At one time, while passing through a dense forest near a cloister, he was overtaken by darkness. Just as he was about to turn back there were wafted toward him the exquisite notes of a beautiful song. For a moment he stopped and reverently listened.

Then walking in the direction whence the tones appeared to come, he perceived a light faintly glimmering through the dark foliage of the trees. Soon his gaze rested on a pathetically beautiful scene.

Before him was an open chapel, on the altar wall of which was

the picture of the Madonna, painted in living colors. Under the picture flowed a tiny silvery stream, which issued from the mouth of an artistically carved lion's head. A lamp, suspended from the ceiling by means of a chain, illumined the interior of the medieval chapel and threw its mellow light on two people who were kneeling before the holy picture and singing a psalm. The one was a frail young girl whose dress, though neat and clean, suggested extreme poverty; the other an old blind peasant whose sightless eyes were raised toward the picture of the Virgin. The deep shadows of the chestnut forest served as a fitting background for this strange scene.

For a time the young physician stood as though transfixed. Then, concealed behind the trunk of a large tree, he unconsciously joined in the song, his voice mingling with the clear tones of the girl and the deep bass notes of the old man.

When the psalm was ended the girl turned her beautiful face toward heaven and prayed fervently to God to restore the sight to her father's eyes. At the close of the prayer she suddenly became aware of the presence of the stranger, who, advancing slowly toward them, asked the old man how long he had been blind. "For five years," answered the old man with a deep sigh, "I have lived in total darkness." "We have," said the young girl, "tried many remedies, but all in vain. We feel now that only God can help him."

The physician examined the eyes carefully and discovered that the old man's blindness was curable. Grasping the child and the old man by the hand he spoke with happy assurance: "Just as God sent an angel to the holy Tobias to restore his sight to him, so am I, for you, a heaven-sent messenger. Your ailment, dear sir, can be cured. With God's help you will soon again see the light of day."

The old man pressed the hand of the young physician to his breast, and the girl sank on her knees in silent prayer. They then went to the home of the surgeon, and within a short time an operation was performed on the old man's eyes, and his sight was restored to him.

## THOUGHT ANALYSIS

### FIRST PARAGRAPH

After a pupil has read the first paragraph and its substance has been given by another pupil, the teacher may ask questions like the following: What is a cloister? What do you think is meant by "exquisite notes of a beautiful song"? What effect did the singing have on the physician? In reading this paragraph, the teacher should pay particular attention to the last sentence. It should be read in a way to suggest to the pupils that they stop with the traveler and "reverently listen" to the imagined exquisite notes.

### SECOND PARAGRAPH

The last sentence puts us in an attitude of expectancy. It tells us that the man gazed upon a beautiful scene and the word "pathetically" suggests the touch of pathos in the scene. Care must be exercised in reading the last three words.

### THIRD PARAGRAPH

This paragraph is almost wholly descriptive. While the pupils have their books closed, the teacher should read the paragraph in such a way that the pupils cannot help but picture in their imagination the scene the artist writer suggests. However, the accuracy of the first picture the pupils get needs to be tested; hence, questions like the following should be asked:

What, do you suppose, is an "open chapel"? "Altar wall"? "Picture of the Madonna in living colors"? "Artistically carved"? "Medieval chapel"? "Mellow light"?

The pupils must see all the details mentioned that form

a part of the chapel, and then they should describe the chapel, together with the two people kneeling in it.

FOURTH PARAGRAPH

This paragraph does not call for the same artistic treatment that the previous one does. There is just one thought that the pupils must thoroughly appreciate; namely, that the music had entered the young man's soul or he would not have been "transfixed," nor would he "unconsciously" have joined in the song. The key words naturally are "transfixed" and "unconsciously."

FIFTH PARAGRAPH

In the third paragraph the author did not mention the beauty of the young girl. Can you assign a reason for his not doing so? What made her face more beautiful now than ever? We find the answer to this question in the thought expressed in the last sentence. Why did the man advance "slowly" toward the old man and his daughter?

SIXTH PARAGRAPH

Was the physician a modest man? A religious man? What makes you think so? Why did he compare himself to the angel sent by God to the holy Tobias?

SEVENTH PARAGRAPH

In this paragraph the first sentence expresses sentiment and a deep feeling of gratitude. The second simply states a fact which we have naturally expected; hence the two sentences must be read quite differently. If you are overcome with feeling and emotion, you are apt to give expression to it in a look or an action, rather than in words.

### THE SELECTION AS A WHOLE

Try to picture the entire scene or scenes suggested by the description, which is mixed with narration, as follows:

The physician near a cloister, the song and its effect on him.

His walking in the direction of the light, and what his eyes rested upon.

The open chapel with the altar wall, the picture of the Madonna, the silvery stream, the lamp, the blind peasant and his daughter, the fitting background, the song.

He stands transfixed, and joins in the song.

He advances toward the old man and the girl, and asks a question.

He is a physician and exercises his calling; his reference to the angel; his welcome diagnosis.

The effect of his words on the man, the girl.

Sight is restored to the old man.

Describe the successive pictures.

## THE STUDY OF AN ORATION

Some of the best work in expressive reading can be done by using orations. The oration, unlike many other forms of literature, is written to be spoken and heard. It is calculated to stir the multitude to action; hence it appeals to the feelings.

The preparation suggested for reading an oration demands first of all that the reader thoroughly understand the thought and argument. Then it is necessary for him to abandon himself to the thought and feeling and imagine himself to be the man or woman who gave the oration on the occasion that called it into being.

The following speech was delivered by Patrick Henry, March 26, 1775, in the second Revolutionary state convention which met at Richmond, Virginia. It was made in support of a motion to adopt resolutions he had introduced, which demanded "that the colony of Virginia be immediately put into a position of defence, and that a committee be appointed to prepare a plan for enlisting, arming and disciplining such a number of men as may be sufficient for that purpose." The resolutions were carried, and Henry was made chairman of the committee provided for by the resolutions.

## AFTER ALL, WE MUST FIGHT

No man, Mr. President, thinks more highly than I do of the patriotism, as well as the abilities, of the very honorable gentlemen who have just addressed the house. But different men often see the same subject in different lights; and, therefore, I hope it will not be thought disrespectful to those gentlemen, if, entertaining, as I do, opinions of a character very opposite to theirs, I should speak forth my sentiments freely, and without reserve. This is no time for ceremony. The question before the house is one of awful moment to this country. For my own part, I consider it as nothing less than a question of freedom or slavery. And in proportion to the magnitude of the subject ought to be the freedom of the debate. It is only in this way that we can hope to arrive at truth, and fulfill the great responsibility which we hold to God and our country. Should I keep back my opinions at such a time, through fear of giving offence, I should consider myself as guilty of treason towards my country, and of an act of disloyalty towards the Majesty of Heaven, which I revere above all earthly kings.

Who were the honorable gentlemen referred to in the opening sentences? Were they in favor of the resolutions or opposed to them? What is the special significance of "This is no time for ceremony"? In what respect was the question of the resolutions one of "awful moment" to the

country? Had other colonies preceded Virginia in preparing to defend themselves against England?

Mr. President, it is natural to man to indulge in the illusions of Hope. We are apt to shut our eyes against a painful truth, and listen to the song of that siren till she transforms us into beasts. Is this the part of wise men, engaged in a great and arduous struggle for liberty? Are we disposed to be of the number of those who, having eyes, see not, and having ears, hear not, the things which so nearly concern their temporal salvation? For my part, whatever anguish of spirit it may cost, I am willing to know the whole truth; to know the worst, and to provide for it.

What is meant by "to indulge in the illusions of hope"? What adventure of Ulysses is suggested by the second sentence? What is meant by "arduous struggle"? What is meant by "temporal salvation"? What is the special significance of "I am willing to know the whole truth; to know the worst, and to provide for it"?

I have but one lamp by which my feet are guided, and that is the lamp of experience. I know of no way of judging of the future but by the past. And, judging by the past, I wish to know what there has been in the conduct of the British ministry, for the last ten years, to justify those hopes with which gentlemen have been pleased to solace themselves and the house. Is it that insidious smile with which our petition has been lately received? Trust it not, sir; it will prove a snare to your feet. Suffer not yourselves to be betrayed with a kiss. Ask yourselves how this gracious reception of our petition comports with those warlike preparations which cover our waters and darken our land. Are fleets and armies necessary to a work of love and reconciliation? Have we shown ourselves so unwilling to be reconciled, that force must be called in to win back our love? Let us not deceive ourselves, sir. These are the implements of war and subjugation,—the last arguments to which kings resort.

What hopes do you suppose were raised by the gentlemen who preceded Patrick Henry in the debate? What is

the meaning of "solace"? What was the conduct of the British ministry towards the colonies during the ten years preceding the year 1775? What is the meaning of "insidious smile"? What incident in Biblical history is suggested by the sixth sentence? Show the appropriateness of the comparison. State in your own words the thought of the last sentence.

I ask, sir, what means this martial array, if its purpose be not to force us to submission? Can gentlemen assign any other possible motive for it? Has Great Britain any enemy in this quarter of the world, to call for all this accumulation of navies and armies? No, sir, she has none. They are meant for us; they can be meant for no other. They are sent over to bind and rivet upon us those chains which the British ministry have been so long forging.

What does "other," in the fourth sentence, refer to? What is the meaning of the last sentence?

And what have we to oppose to them? Shall we try arguments? Sir, we have been trying that for the last ten years. Have we anything new to offer upon the subject? Nothing. We have held the subject up in every light of which it is capable; but it has been all in vain. Shall we resort to entreaty, and humble supplication? What terms shall we find which have not been already exhausted?

What is the peculiar force of "nothing"?

Let us not, I beseech you, sir, deceive ourselves longer. Sir, we have done everything that could be done to avert the storm which is now coming on. We have petitioned; we have remonstrated; we have supplicated; we have prostrated ourselves before the throne, and have implored its interposition to arrest the tyrannical hands of the ministry and parliament. Our petitions have been slighted; our remonstrances have produced additional violence and insult; our supplications have been disregarded; and we have been spurned with contempt from the foot of the throne.

What is the meaning of "to avert the storm that is now coming on"? State the various things that the colonies did to establish cordial relations with the Mother Country, and state the result of each.

In vain, after these things, may we indulge the fond hope of peace and reconciliation! There is no longer any room for hope. If we wish to be free; if we mean to preserve inviolate those inestimable privileges for which we have been so long contending; if we mean not basely to abandon the noble struggle in which we have been so long engaged, and which we have pledged ourselves never to abandon until the glorious object of our contest shall be obtained, —we must fight! I repeat it, sir,—we must fight! An appeal to arms, and to the God of hosts, is all that is left us.

What is the special significance of "There is no longer any room for hope"? Why does Patrick Henry enumerate the reasons why, after all, the colonies would have to fight? What effect was produced on his hearers by placing the fundamental purpose, "If we wish to be free," first in this enumeration? What is the force of the words, "*basely* to abandon the *noble* struggle"? What special emphasis attaches to the words, "I repeat it, sir"? What, do you suppose, was the effect of the words, "We must fight," which sounded as the doom of fate on the Loyalist Party? What effect did these words have on the Revolutionary Party?

They tell us, sir, that we are weak,—unable to cope with so formidable an adversary. But when shall we be stronger? Will it be the next week, or the next year? Will it be when we are totally disarmed, and when a British guard shall be stationed in every house? Shall we gather strength by irresolution and inaction? Shall we acquire the means of effectual resistance by lying supinely on our backs, and hugging the delusive phantom of Hope, until our enemies shall have bound us hand and foot?

What is the antecedent of "they," in the first sentence? Why did the orator put his thoughts into the shape of interrogative sentences? State, in your own words, the meaning of the last sentence.

Sir, we are not weak, if we make a proper use of those means which the God of nature hath placed in our power. Three millions of people armed in the holy cause of liberty, and in such a country as that which we possess, are invincible by any force which our enemy can send against us.

The population of England in 1775 was 18,000,000. England had a powerful army and navy. We had neither. Does the second sentence appear boastful? What is the grammatical relation of "armed in the holy cause of Liberty"? How would that help to make us invincible? What effect did this declaration have upon the lukewarm friends of the Revolutionary movement in the convention? Upon the Tories?

Besides, sir, we shall not fight our battles alone. There is a just God who presides over the destinies of nations, and who will raise up friends to fight our battles for us. The battle, sir, is not to the strong alone; it is to the vigilant, the active, the brave. Besides, sir, we have no election. If we were base enough to desire it, it is now too late to retire from the contest. There is no retreat but in submission and slavery. Our chains are forged. Their clanking may be heard on the plains of Boston. The war is inevitable. And let it come! I repeat, sir, let it come!

Show that the prophecy as contained in the second sentence was actually fulfilled during the Revolution. What does the third sentence mean? How does he "cut all bridges" behind him and the colonists? Explain why it was too late in 1775 to retire from the contest. Explain the force of the sixth sentence. What is the significance of "our chains

are forged"? What historic event warranted his saying "their clanking may be heard on the plains of Boston"? What is the climax of the paragraph? Why may it be looked upon as a declaration of war on Henry's part?

It is in vain, sir, to extenuate the matter. Gentlemen may cry peace, peace, but there is no peace. War is actually begun. The next gale that sweeps from the north will bring to our ears the clash of resounding arms. Our brethren are already in the field. Why stand we here idle? What is it that gentlemen wish? What would they have? Is life so dear, or peace so sweet, as to be purchased at the price of chains and slavery? Forbid it, Almighty God! I know not what course others may take, but as for me, give me liberty, or give me death!

What authority did the orator have for the statement in the third sentence? Who are referred to in the fifth sentence? Why the choice of the word "brethren"? Explain the cumulative effect of the questions in leading up to the climax of the paragraph. Was "Forbid it, Almighty God!" spoken as a prayer or a demand?

Why should the part of the speech closing with "We must fight," be delivered in an argumentative style? Picture the orator as he delivered the climax of this first part.

During the second part the orator became very emotional, and his delivery naturally more impassionate. Observe how he prepared his audience for the climax in each paragraph. Picture the orator as he delivered the sentence, "Is life so dear or peace so sweet as to be purchased at the price of slavery?" What change in the attitude and voice as he spoke "Forbid it, Almighty God!"? Why should the word "liberty" be read with jubilant and triumphant tones? What change in attitude and voice is suggested by the closing words, "or give me death"?

The following paragraph, taken from Mace's *Primary*

*History of the United States,* will assist the reader in his appreciation of the climax:

One who heard this speech says that when the orator spoke the words "chains and slavery," he stood like a slave, with his body bent, his wrists crossed, as if bound by chains, and that his face looked like that of a hopeless slave. After a solemn pause he raised his eyes and chained hands toward heaven, and said as if in prayer: "Forbid it, Almighty God!" He then slowly bent his body still nearer the floor, looking like a man oppressed, heart-broken, and helpless, and said, "I know not what course others may take." Then rising grandly and proudly with every muscle strained, as if he would break his imaginary chains, he exclaimed: "Give me liberty, or give me death!"

When you thoroughly understand the thought suggested by the address, and feel the emotion it inspires, read it in such a way as to express your interpretation of it.

## THE SHASTA DAISY

*—Adapted.*

In England there grew a daisy larger than his little wild friend and coarser in stem and flower. In Japan grew another daisy, not large, but of exquisite purity of color and almost dazzling whiteness. On our own hills grew the American daisy, small, tenacious of life, hardy of constitution, not so white in its petals as its distant Japanese relative, not so large as its English cousin—Mr. Burbank determined to unite the three. So from three continents he chose a daisy, the best he could get; from them he made a fourth, the most wonderful daisy ever seen.

In the scheme laid out for the new daisy, there were certain well-defined characteristics to be developed. He wished a daisy that should have grace, beauty, hardiness. He wanted a slender but firm stem at least two feet in length, free from all branches; a blossom larger than any daisy ever before seen; petals of the purest white. And so seeds from these plants from distant quarters of the globe were sown, and when they came to blossom he crossed them,

combining each with the other, joining them in a union as intimate as life, as powerful as death.

The seeds from the first united flower were not more than six or eight in number. These were sown, and from the plants which grew only the very best and those approaching the ideal were chosen, so that at the second stage of the test there were probably fifty seeds. This, of course, gave a greatly enlarged number in the progression, and soon there were a hundred thousand seeds, all having come from plants which had been selected from their fellows. As soon as the plants were large enough to transplant they were taken up and set out again on a plot of ground an acre in extent.

When the hundred thousand daisies were well started in their new home, selection began. During the six months that they were in bloom, they were subjected to constant supervision and scrutiny. The variations from the parent stock in leaf, stalk, petal, size—all were noted, and the instant a plant was found which in any one of these particulars threw light upon the general problem, it was set apart. Now and then there would be one with grace and strength but no beauty; again, one with a wonderful blossom on a stumpy little stem, now one on a lovely long stem but cloudy as to color. Out of the hundred thousand plants, those were chosen which came nearest the ideal, and their seeds were in turn planted. This process was repeated for eight years.

Finally Mr. Burbank produced a flower combining all the desirable qualities adapted to average conditions. This flower was from three inches in diameter for the smaller ones to over six inches in diameter where conditions approached the ideal.

An extremely interesting feature of the new flower is that it seems to have lost all its bad habits. Where once it was, at the best, a pest to be dreaded, multiplying with remarkable rapidity and driving absolutely necessary food products to the wall, it now keeps itself apart from the weeds of its ancestry in a certain aristocratic exclusiveness. It produces but very little seed and that large in size.

From the first time he saw it, Mr. Burbank had always held in deep veneration Mount Shasta, a snow-capped peak of the high Sierras, one of the conspicuous landmarks of California. As the name of the mountain means white, and as its summit is always covered with a coronal of snow, he chose the name Shasta as peculiarly fitting for the new daisy.

THOUGHT ANALYSIS

What are the characteristics of the English daisy? The Japanese daisy? The American daisy? What was the determination of Mr. Burbank in regard to these three daisies?

Name the characteristics that the new daisy was to have. What was the first thing he did to secure the new daisy? What is meant by "He crossed them"? Why was the union as "intimate as life," as "powerful as death"?

What did Mr. Burbank do with the seeds and the resulting plants from the first united flower? How many seeds did he have after the first test? How did he get the 100,000 seeds?

What is meant by "selection"? Describe the process as given in the fourth paragraph. How did he proceed to solve his "problem"? Account for the fact that the process consumed eight years.

What is meant by "adapted to average conditions"? What was the size of the new daisy Mr. Burbank produced? Enumerate again the "desirable qualities."

How does the new flower differ from the American daisy?

What is meant by "coronal of snow"? Why is "Shasta" a good name for the new daisy?

When pupils have read the selection and answered questions like the above, they should be required, as a final exercise, to give a summary, either orally or in writing, based upon an outline somewhat as follows:

1. The ancestors of the new daisy.
2. The characteristics of the new daisy.
3. The seeds of the first flower sown, the pollinating, and securing the 100,000 seeds.

4. The transplanting and successive selections made for eight years.

5. The ideal reached in the new daisy.

6. The new daisy has lost its bad habits.

7. How Mr. Burbank came to call the new daisy the Shasta Daisy.

### SPRINGTIME

*—John Nagle.*

There is something in the vigorous march of springtime, sweeping over the meadows in luxuriant depths of living green, flinging out the banner of fragrant blossoms from fruit trees to kiss the wooing breeze, which recalls the springtime of life, when the spirit was buoyant, hope strong, and the future covered with a sheen of bright promise. "The tender grace of a day that is gone" may be brought back by an aimless ramble through the country one of these bright days. Nature is never more amiable. She woos you with a profusion of flowers, and a melody as rich and dulcet as it is varied; the air is sweet with the fragrance of buds and blossoms, and the woods, in the fragile beauty of the tender leaves, are as lovely as a tinted transparency. The bobolink at this season, a trill of joyous song in flight, is everywhere; the robin's note is never still; the catbird's voice is heard at intervals; and the blackbird's whistle sounds sweet in this symposium of song. Go out for a ramble, and come back happy with having tasted some of the sweets of life more worthy of search than the things of ambition.

Before a critical study of the selection is begun by the pupils, the teacher should read it expressively to the class without comments or interruptions, so that the music of the prose poem may appeal to the pupils.

#### THOUGHT ANALYSIS

What is meant by "march of springtime"? Show that the adjective "vigorous" is appropriately applied to the "march of springtime." Why "living green"? What is meant by the "springtime of life"? What are the things

the author associates with the "springtime of life"? Why "fragile beauty"? Read the fifth sentence, omitting "trill of joyous song in flight," and state the effect of the omission on the thought and beauty of the sentence. What is meant by "symposium of song"?

The author of this beautiful selection evidently possessed that fine, sensitive character which so readily responds to the ever-present yet beautiful things in nature. By making him the central figure in the different pictures that this selection presents, it will be found easy to enter into his thoughts and emotions as he takes his aimless ramble through the country.

By skillful questioning on the part of the teacher the pupils may be encouraged to produce word pictures that will approach the following:

It is a beautiful day in spring. The author hears the call of the woods, and, throwing aside his everyday task, joyously follows nature, who has come in all her splendor and asks him to commune with her.

He revels in the beauties before him. With an appreciation of the artistic touches which nature has given to her "garden," he views the coloring of the meadows as they shade from the deepest velvety hues of green into the lightest, most delicate ones. The breeze touches the blossoms of the fruit trees, and the air around him becomes sweet with their fragrance.

Nature was never more amiable. She offers him all her beautiful flowers. The birds sing to him, filling the air with exquisite melodies. He is reminded of his youth. He is joyously happy, and in his happiness urges all to go out for a ramble through the country, away from the noises and turmoil of the city, so that they, too, may come back to their life's work refreshed and happy.

## MOTHER

*—Adapted.*

There is no injunction which appeals more strongly to man's affection than the one which reads, "Honor thy father and thy mother." When a man thinks of the affection his mother has lavished on him, the sacrifices she has made for him, the faith she has in him, he must be worse than a brute if he allows the warm current of his love ever to be turned away from her.

### THOUGHT ANALYSIS

Before studying this selection the pupils should be encouraged to read it silently and reflect on the thoughts contained in it. What does the selection mean to you? is the general question which pupils should answer.

To assist the pupils in their interpretation of the selection questions like the following may be asked: Where does the injunction "Honor thy father and thy mother" come from? What does it mean to you? Are we sometimes selfish towards our parents? What are some of the sacrifices your mother has made for you? Can you conceive of a mother ever losing faith in her boy? What determination is strengthened by the reading of this selection?

# THE TEACHING OF SPELLING

## DIFFICULTIES OF ENGLISH SPELLING

Orthography, as the word signifies, means the correct representation of spoken words in writing. Words are, however, in many instances not spelled as they are pronounced. If each sound had but one letter to represent it, spelling would be comparatively easy, but we know that the same sound is often indicated in various ways. In the words "shoe," "to," "two," "too," "lieu," "blew," "blue," "view" and "through" virtually the same sound is spelled in nine different ways.

Many letters are retained in the spelling of words which are not sounded. They constitute, so to say, the silent freight in words; for example, the "b" and "e" in "subtle;" the "g" in "sign;" and the "k" and "gh" in "knight." Again, letters are used to indicate sounds where the necessity is not apparent at all, for we have letters to signify such sounds regularly; for example, the "o" and "e" in the word "women" are sounded like short "i." The use of the same letter for different sounds and different letters for the same sound give rise to the greatest difficulties in spelling.

## SPELLING A FEW HUNDRED YEARS AGO

The modern difficulties in spelling were not always difficulties. Before the first English dictionary was published people tried to write words as they were pronounced. Often, to be sure, this resulted in the grotesque spelling of words.

Even people occupying high stations in life allowed themselves much latitude in writing words. It is said of Queen Elizabeth that in her official correspondence she spelled the word "sovereign" in nine different ways.

With the publication of Samuel Johnson's dictionary in the middle of the eighteenth century the written spelling of words virtually became fixed. But in many instances Dr. Johnson recognized vagaries in spelling, most of which are still found in the "modern" spelling book.

## THE OBJECTIVE POINT OF SPELLING REFORM

To write words as they are spoken today and not as they were spoken centuries ago is the objective point of spelling reform. Obsolete spellings of words should be eliminated, and the changes in the spoken language which are brought about in the course of time should be reflected in the written language. In this way, though we may never hope to see spelling simplified to the extent of having every irregularity of our language banished, there would come some modification and simplification which would make spelling harmonize better with the present-day pronunciation of words. In this way, also, the written word would more readily suggest to the reader the spoken word, and spelling and reading would both be made easier for children.

## THE DUTY OF THE SCHOOL

But it will probably take many years before spelling reform is introduced. Meanwhile the duty of the teacher is plain. We may rail against our foolish orthography as much as we please,—finally the spelling of words must be taught in the form in which they are found in books, and thus the spelling grind now as of yore is a "cross" which both teachers and pupils must learn to bear unflinchingly

until the dawn of spelling reform. But even though spelling is so difficult to master and though years must be spent in the effort, the school must nevertheless do what lies in its power to make good spellers of the pupils.

Society does not tolerate poor spelling. It insists on looking upon a poor speller as one whose education has been neglected. Every misspelled word is likely to be considered an affront to the reader. The business man has come to look upon poor spellers with disfavor. It is becoming increasingly difficult for young men and women to secure and hold positions in the business world if they are unable to spell.

## SOURCES OF SPELLING LISTS

What words should the children in the elementary school learn to spell? is a question that is difficult to answer. Any standard dictionary contains over 400,000 words. It is obviously impossible to have pupils learn to spell all the words of the language. All that the school can hope to accomplish is to teach the pupils about 5000 or 6000 words and to help them cultivate a "spelling conscience" which will send them to the dictionary when they are in doubt as to the spelling of words.

These 5000 or 6000 words naturally will be the words with which the pupils become familiar in the study of reading, language, geography and other school subjects, and through their daily contact with children and adults, and through their general life experiences.

## SHOULD THE SPELLING BOOK BE ABOLISHED

Theoretically the application of this principle of selection would demand the abolition of the speller as a textbook, but only theoretically, for the speller serves an important pur-

pose, artificial though it must ever be in its construction. The speller contains words which cannot be traced to any particular book but which are nevertheless in the pupils' vocabulary. It presents lessons to be mastered in definite form and hence enables even immature and inexperienced teachers to secure fairly good results. The teaching of spelling would undoubtedly deteriorate if each teacher were to make his own speller, but the principle above mentioned should receive recognition in considering the subject matter for spelling. The body of words should come from the speller and the various branches of study taught in the school, and should include the words found in the average person's vocabulary.

### WORDS FOR THE FIRST AND SECOND GRADES

The selection of the fundamental words for the first and second grades should be based on the reader used, the stories told, nature study and the needs of the pupils in written work. In general, the list of words should represent the words which in the estimation of the teacher should be in the written vocabulary of the pupils.

How many words should be selected for each grade? We are tempted as a rule to include too many rather than too few words. Two hundred words for the first grade and 300 for the second should suffice. These should be so selected that they clearly come within the range of the pupils' knowledge and development. This, however, does not mean that no other words will be learned. It represents the formal list, and naturally does not include words which pupils are taught preliminary to the simple exercises in written composition which may be introduced in these grades, particularly the second. Then, again, while the pupils are reading, the form of new words is impressed on

the mind so that unconsciously they are learning to spell in connection with reading and knowledge subjects.

It should be remembered also that the words decided upon for the first and second grades must be subject to change from year to year, depending upon the readers, the stories and other material for language work that may be used.

## THE SPELLER

Beginning with the third grade a spelling book should be used. Naturally the words in the speller should be carefully graded according to the vocabulary of the children and the orthographical difficulties the words present.

### HOW THE WORDS SHOULD BE PRINTED

Various devices have been introduced into spellers with the hope of making spelling easier. Words are printed in syllables, the accent marked, the silent letters indicated and diacritical marks introduced. In some spellers a three-column arrangement of the words is found. In the first column each word appears in print; in the second column it is syllabicated, the accent marked and the sounds of the vowels and consonants indicated; and in the third column the simple definition of the word is given. While these innovations may be helpful, most teachers are coming to think that the words in the speller should be printed as they are found in books, periodicals and newspapers, and that definitions should not be introduced. Each word should be a unit which the pupil may master by analyzing it himself.

### SHOULD WORDS APPEAR MORE THAN ONCE

It is claimed that words which will prove difficult for children should be inserted a number of times. In this way,

it is thought, the necessary drill on these troublesome words will be assured. To this may be replied that no maker of a spelling book can determine beforehand the words that will prove troublesome to all the children. It is only as a result of the daily class experience that such lists can be intelligently determined upon. And even the class experience of the teacher does not enable her to produce lists of words that all pupils find difficult. Finally, individual lists of the troublesome words must be prepared. Each pupil will discover that certain words to him are difficult, but that his list of troublesome words differs from that of his fellow pupils.

### WORDS FROM KNOWLEDGE LESSONS

It is also unwise pedagogically to introduce many words from geography, nature study, arithmetic, physiology and other knowledge subjects into the speller, because no maker of a speller can tell just when these more or less technical words need to be learned. These lists should be prepared by the teacher when needed, and should be added to the pupils' individual lists.

### DICTATION EXERCISES

Should dictation exercises be introduced into the speller? While such exercises are important, it is best that they be given in connection with the reader.

### THE SPELLER SHOULD BE SMALL

A spelling book with words printed without adornments of diacritical and other marks and having 160 words to a page would not make a book of more than 40 pages, if 6000 words were included. It would be a small book and pupils could easily be encouraged to master it, so that they would

become not "70 or 80 per cent but 100 per cent spellers" so far as these words are concerned.

## THE WISCONSIN TESTS

### MADE UNDER THE DIRECTION OF THE DEPARTMENT OF EDUCATION

Some years ago the writer carried on a series of tests and investigations under the auspices of the State Department of Education of Wisconsin to determine, if possible, the special method of instruction in spelling that appeared to give the best results. Circulars embodying the tests were sent to several hundred principals throughout the State with the request that the tests be given as indicated. In the circular, emphasis was placed on the fact that the tests were not to serve as an examination of schools but as an examination of methods. Five different tests were made.

### THE FIRST TEST

The first test consisted in submitting a list of twenty fairly difficult words to fifth-grade pupils for study without introducing a study recitation. The words were written upon the board, and after being pronounced by the teacher the pupils were told to study the lesson. No assistance whatever was to be given the pupils in learning to spell the words. After the expiration of fifteen minutes the teacher erased the words and gave a written test on them. In conducting the test the words were pronounced but once and written but once, and without erasures or corrections. The lists were then marked by the teachers and the results tabulated according to a given form.

### THE SECOND TEST

In the second test twenty words were submitted which were to be taught by appealing to the ear. Each word was pronounced clearly and distinctly by the teacher, the difficult syllable or syllables were pointed out orally to the pupils, and they were called on to spell each word in concert, paying particular attention to the syllabication. The teacher was cautioned not to write the words on the board in this exercise and not to allow pupils to write the words except in the written test.

### THE THIRD TEST

In the third test words were submitted to be taught by appealing to the eye. The teachers were directed to pronounce the first word slowly and distinctly, paying particular attention to the syllabication, and then to write the word on the board. They were requested to call attention to the syllable or syllables the sounds of which did not serve as clues to the spelling. They were asked to have the pupils look intently at the word to get a mental picture of it, and to proceed in this way with each word until the list was exhausted, being careful to consume just fifteen minutes for the study recitation. Then they conducted the written test and tabulated results. The pupils were not to write the words except in the written test.

### THE FOURTH TEST

In the fourth test a list of twenty words was submitted to be taught by appealing to the ear, eye and hand. The following directions were given to the teachers: Pronounce the first word slowly and distinctly. Then write it on the board and have the pupils pronounce it in concert. Call the atten-

tion of the pupils to the difficult syllable and have them spell it in concert. Then have the pupils look at the word as a whole and write it from memory. Proceed in this way with each word until the list is exhausted. Use just fifteen minutes for the study recitation. Then conduct the written test and tabulate the results.

### THE FIFTH TEST

In the fifth test the procedure was identical with that in the fourth except that only ten minutes were allowed the teacher to work with the pupils in teaching the words by appealing to the ear, eye and hand, and that at the expiration of the ten minutes the pupils were allowed five minutes for individual study. Then the written test was conducted and the results tabulated.

## RESULTS OF THE TESTS

The first test was given to 3000 children. It was the test that called for individual study on the part of the pupils with no teaching on the part of the instructor. The total number of misspelled words was 15,392.

In the second and third tests the relative importance of the ear and eye in learning to spell was established as shown by the following figures: 3025 children misspelled a total of 25,876 words in the second test; that is, the test that considered the teaching of the twenty words by appealing largely to the ear; the same group of children misspelled 18,742 words in the third test, the one which appealed largely to the eye. These results clearly demonstrated that the eye plays a more important part in learning to spell than the ear.

The fourth test was participated in by 3022 children. It

was the test in which the teacher and pupils spent fifteen minutes in a study recitation in learning to spell the twenty assigned words by appealing to the ear, eye and hand. In this test the pupils misspelled a total of 15,579 words, an increase of nearly 200 words over the number misspelled in the first test. The deduction to be made seemed to be that it is possible to do so much teaching that children get no chance to do any learning.

The fifth test, that is, the one which combined the study recitation with individual study, showed the best results. It was given to 3024 children, who misspelled a total of 10,696 words. This was a decrease of 5000 words as compared with the number of words misspelled in either the fifth or fourth test.

## THE CANADIAN TESTS

The Wisconsin tests were conducted with words nearly all of which had meaning to the pupils. A few years ago an investigation of the spelling problem was made in Canada in which thousands of pupils were tested on the spelling of meaningless words, like "phrynx," "hynik," "loque," etc.

In the first test the list of words was spelled orally by the teacher and then the pupils were asked to reproduce them in writing.

In the second test the words were printed on cards in large letters and held up before the class. After looking at the words for a time the pupils were required to reproduce them in writing.

In the third test the printed words were exposed as in the second test and the pupils were asked to name the letters, combining them into syllables, and then to write each word. The pupils were then required to reproduce the words in writing.

## RESULTS OF THE TESTS

The tabulated results showed the following: In the first test, which may be called the auditory test, 44 per cent of the words were spelled correctly. In the second, or visual test, 60 per cent were spelled correctly. In the third, or visual-auditory-motor test, 74 per cent were spelled correctly.

The deductions to be made from these tests are similar to those made from the Wisconsin tests; namely, that the best results in spelling are secured by appealing to the ear, eye and hand. In this way the strongest combination of the sensory elements is brought into play in impressing words on the mind.

## HOW THE TEACHING OF SPELLING MAY BE IMPROVED

Spelling cannot be improved by securing for it the time on the program which it enjoyed forty and fifty years ago when spelling and the three R's reigned supreme, because the number of branches that must now be taught in the elementary school precludes that. We must improve the teaching of spelling by applying rational methods of teaching to this subject. Every teacher owes it to herself and her pupils to make a careful study of the method of teaching spelling to the end that she may contribute her share in reducing the difficulties in mastering the words of our language. Many such contributions, suggested by experience, have been made, but in spite of this we still seem to be laboring under the impression that any method or no method suffices in the teaching of spelling. Generally speaking, spelling is not taught at all. The only thing done is to test on words assigned in the speller. But testing is not teaching. Modern pedagogy recognizes the fact that the teacher should actually

teach spelling, and that with improved methods in teaching reading, arithmetic, geography and other subjects of the curriculum, there should come also improved methods of teaching spelling.

But in applying method to the teaching of spelling it must not be forgotten that no method that has thus far been devised has proved a panacea. In the application of any method first place must be given to the personal equation of the teacher. This is nowhere exemplified with so much force as in the teaching of spelling. On the other hand care must be exercised not to fasten a personal method on any school. Teachers should not go off on a tangent with any one method. Several methods and devices must be used in relieving the weary grind of mastering the incongruities of English spelling.

## NUMBER OF NEW WORDS TO BE TAUGHT

How many new words should be presented in an exercise? is a question each teacher must determine for herself. As a rule, however, it will not be found necessary to teach more than four or five at any one time. The practice indulged in by some teachers of writing twenty or more words on the blackboard each day for study, which words include both the old and the new, is not in harmony with the principle of division of labor. New words should be taught and familiar words should be drilled upon, but the attempt should not be made to carry on both exercises at the same time.

Most of the time of the study recitation should be devoted to the words containing syllables and sounds which do not serve as clues to the spelling. These words must be studied individually. Little attention need be given to words to which the rules of spelling apply or which are spelled as they are pronounced.

While the ear, the eye and the hand should all come into play in learning to spell, the tests described above suggest that the eye and hand play the most important part in mastering the spelling of words. But while English spelling can never be learned by appealing to the ear, it must be remembered that a word learned through several senses is more likely to be remembered than a word learned through but one sense; hence it is urged that as many senses as possible be brought into requisition in learning to spell.

## RELATION OF THE TEACHER TO THE PUPILS

Teachers should always be sympathetic and kind in their relations with children, but especially in teaching spelling. They should bear with the children in their efforts in learning to spell, and if they find that reasonable progress is not made by the children they should blame themselves rather than the pupils.

Teachers should also bear in mind that poor spelling often is not due to a lack of effort on the part of the children but may be attributed to defective hearing, or seeing or other physical causes. Defective vision may consist in inability on the part of the pupil to focus both eyes upon a point, which results in words appearing blurred or indistinct. Near-sightedness also may prevent pupils from getting a correct picture of the word. Defective hearing may signify that the pupil is tone deaf and hence has difficulty in differentiating sounds. He may be nervous and lacking in motor-control, which may result in his producing awkward, scrawling word forms in writing instead of comparatively exact reproductions of words. Any one of these defects is liable to increase the difficulty in learning to spell.

If the teacher has cause to suspect that a pupil's inability to keep up with his classmates in spelling has a physical

reason, she should suggest to the parent that the child be taken to a physician who can furnish treatment for the removal of the difficulty.

## THE TEACHING PROCESS

The teaching process in spelling like that in other subjects resolves itself into teaching, drilling and testing.

### THE STUDY RECITATION

*The Presentation of the Words.* When new words are to be taught the teacher may, with books open, pronounce the words slowly and distinctly, paying particular attention to the enunciation, articulation and syllabication. This should be followed by a drill on the pronunciation of the words, which may be individual or concert. If concert drill is introduced, and it can be introduced to great advantage, care should be taken to have the children use natural and low tones. Each new word should also be written on the blackboard in large, rounded script. In this way the correct image of the word as a whole is presented to the eye. It is this form rather than the printed form which the pupils are to remember in writing.

*The Meaning of Words.* If necessary, the meaning of the word should be given by a pupil or the teacher, and its use illustrated in a sentence. It has been demonstrated that children learn to spell words whose content is known to them more easily than words that are meaningless. It is claimed that psychological tests have disclosed the fact that words whose meaning is understood by pupils can be learned in one-fourth the time it takes to learn words not understood by pupils. If the words are taken from the reader or come from knowledge subjects the pupils are studying, lit-

tle attention need be devoted to the meaning of the words. In lessons from the speller, however, it will be found necessary to devote a little time to the meaning of the new words. This is one way of making vocabulary gains. "What children can do themselves should not be done for them," is a well-established maxim in teaching. Hence, if time permits, individual pupils may be called upon to use the new words in sentences and possibly define them in an off-hand way. If time precludes this, the teacher should use the new words in sentences and discuss their meaning.

*Use of the Dictionary.* If dictionaries are supplied to the members of the class it might be well to encourage pupils to look up the meaning of words, but rigid insistence in demanding on the part of the pupils the use of each new word in an original sentence is of doubtful propriety in the spelling exercise.

*Oral Drill Exercises.* After the pupils have pronounced the new word and discussed its meaning and used it in a sentence, some time should be devoted to an oral drill in spelling, first while looking at the word, then without looking at it. Concert spelling may be used to a limited extent. In spelling the words orally the pupils should be required to spell by syllables. This will make the mastery of the word easier. Even in difficult words there are usually some syllables that are spelled as they are pronounced. These should be pointed out to the pupils. Finally the attention should be centered on the particular and individual difficulty that the word presents. In the oral spelling of the word, either by the teacher or pupil, the difficult part should be made to stand out forcibly. The custom of pronouncing each syllable after it is spelled orally has fallen into disrepute, because of its unnatural, mechanical and awkward features.

*The "Flash" Method.* Various devices should be used in securing an accurate visual image of the new word. The teacher may use the "flash" method, that is, she may write the word on the board, and after calling the pupils' attention to the difficult combination of letters or silent letters require them to scrutinize carefully the word as a whole. Then she should erase it and have the pupils write it from memory. In the middle and upper grades where this method has been tested it was found that after a time pupils could get clear impressions of four or even five new and difficult words with but one exposure, and that all could be written correctly from memory without the teacher's pronouncing the words to the class.

In the lower grades it may be advisable to have the children write the word "in the air," first with their eyes on the word as it is written on the board, and then from memory. The word written from memory may be compared with the one written on the blackboard to test for accuracy of reproduction.

*The Coordination of Ear, Eye, Voice and Hand.* Any device which is calculated to secure prompt coordination of ear, eye, voice and hand in learning to spell may be introduced. The fact that ear-minded, eye-minded and motor-minded children are found in every class suggests the advisability of using a variety of devices in securing the correct image and concept of words. But it bears repetition that, as a rule, the most effective way of learning the spelling of a word is to get a correct visual image of it and then to write it, thus reinforcing sight by muscular sensation.

### INDIVIDUAL STUDY BY PUPILS

The study recitation should be followed by individual study by pupils. This studying may be done at school or at

home. The home has many advantages over the school in this respect. At home the children are not handicapped by rules and regulations which prohibit the ear-minded child from pronouncing and spelling the words orally. It is the place best adapted for each pupil to study the words according to his individual needs. If in the time devoted to the individual study the children can be induced to write the difficult words several times in order to fix the correct forms in the mind, it will be found advisable, but to require pupils to write each word misspelled twenty or more times, whether as a punishment or a drill exercise, has little to commend it. The exercise becomes so mechanical that pupils often write words wrong, thus fastening incorrect forms on the eye and hand.

### TEST EXERCISES

Test exercises should be of various kinds, such as oral spelling, written spelling, writing sentences and paragraphs from dictation, "spell-downs," etc.

*Oral and Written Spelling.* While oral spelling serves an important pedagogical purpose in the study recitation, it should not be used extensively as a test exercise except possibly in spelling matches. In life there is little demand for oral spelling. We do not learn to spell for the sake of spelling isolated words orally. Many pupils who spell well orally do not spell well in their written compositions, and yet ability to spell in written work must be considered the final test. Oral spelling also results in a waste of time. While one pupil spells several words orally, the other members of the class are usually idle.

*Tests Should Be Largely Written.* Why, then, does the practice of oral spelling as a test exercise still obtain so largely in our schools? One reason is that a class exercise

in oral spelling is less irksome than one in written spelling because it does not necessitate the marking of papers. But probably the main reason for the continuance of the practice of this form of testing lies in the fact that oral spelling is a tradition among teachers. Ever since the days of Noah Webster's blue-backed New England speller, children have stood up in spelling until they were "spelled-down." But even though this method may be sanctified by age it should give way to written spelling, which is not only more instructive but meets practical necessities in written composition better than oral spelling. To sink the spelling of words into the automatic in all written work should be the objective point in teaching spelling, and hence the tests should be largely written and not oral.

*Spelling Matches.* Whether pupils become interested in spelling depends largely on the teacher, because the content of the spelling lesson does not appeal to children. There are various things a teacher can do to get the pupils to study their spelling lesson more willingly. Spelling matches, if rightly conducted, will prove a strong incentive in putting pupils in the right attitude toward spelling. They prove stimulative by fostering the spirit of emulation. But in spelling matches the problem of what to do with the poor spellers is ever present. Unless this class of pupils is reached, "spelling-down" may result in fostering laziness on the part of the poor spellers. To avoid this a good plan is to have the pupils who are "spelled-down" write each word pronounced by the teacher before it is spelled orally by a pupil; thus their spelling in the match becomes written, and the fact that they are compelled to write every word is apt to prove an incentive to future study.

Spelling contests between schools are often productive of good results. From a pedagogical standpoint the best way

to carry on such a contest is to have a body of words selected by the principals of the schools, which the pupils are to study for a month or more. Just before the "match" the representatives of the two schools should be chosen by lot. Instead of having the pupils "spell-down," each pupil should participate in the contest until the time limit decided upon is reached. Each word misspelled should be charged against the side making the error, and at the close of the contest the side having the fewest errors will be declared the winner. If the contest is conducted in this way even the poor spellers will prepare for it, because no one knows who is to represent the schools until the "drawing" takes place.

A similar plan may be used for contests between two grades or rooms. The main value of spelling contests comes from the preparation made for the contests rather than from the actual participation in them, and any device like the above which is calculated to bring about concentration of effort on the part of all the pupils instead of a sporadic effort by a selected few should be welcomed.

*Learning to Spell Through Reading.* General progress in learning to spell finally depends on the pupils' forming the habit of scrutinizing each new word carefully in their private reading and study, both at school and at home. Those who read much and read carefully are usually good spellers. Beginning with the third grade it might be well for the teacher to spend a few minutes before or after each exercise in reading, geography or any other knowledge lesson, in having the pupils spell some of the words appearing in the lesson, thus cultivating the habit of looking critically at new words.

*Dictation Exercises.* Dictation lessons based on subject matter studied in class constitute one of the greatest helps in learning to spell. They may be used both as general and

special test exercises. In the lower grades it may be best to have pupils study a stanza of poetry or a paragraph of the reading lesson preparatory to requiring them to write the selection from dictation. After the fourth or fifth grade, when the ability to spell the vocabulary of everyday life has been assured, the teacher should dictate excerpts from the knowledge lessons without the preliminary study having been devoted to the selection. This will have the effect of causing pupils to hold themselves responsible at all times for writing from dictation, parts of what they have read and studied.

Naturally, however, the teacher will exercise care in making selections for dictation. The speaking and reading vocabulary always exceeds the written vocabulary, and hence selections used for dictation should not be much beyond the compass of the written vocabulary of the pupils. Dictation also strengthens habits of attention and accuracy, and indirectly secures a "current hand" in penmanship.

*Copying Parts of the Reading Lesson.* In the primary grades, and especially in the second grade, copying paragraphs of a reading lesson, while not the most interesting exercise, is nevertheless one of the best drills in spelling. Hardly a day should pass without devoting a few minutes to copying parts of the reading exercise and having the pupils compare their spelling of the words with the spelling of the words in the book.

## SPECIAL LISTS

Special lists of various kinds should be prepared by both teachers and pupils. Beginning with the third grade the teacher should make a list of the words the pupils in this grade have found difficult to spell. This list will be made

up mostly of the puzzling small words that are constantly used in writing, but which are frequently misspelled. It will contain such words as "to," "two," "here," "hear," "any," "many," "much," "which," "whose," "until," "nickel," "truly," "goes," "seize," etc. These lists should be drilled on most and should be passed on to the teacher of the fourth grade, who should again drill and test on them, and, adding to the lists, pass them on to the fifth-grade teacher, and so through the other grades of the elementary school.

Each pupil should be encouraged to prepare a private list of words most troublesome to him. This constitutes his "black list," to which he must give special attention during his spare moments to the end that he may thoroughly master the words.

## REVIEW EXERCISES

Finally, though the study recitation be conducted pedagogically and children as a result gain proficiency in spelling the words assigned each day, the absolute power to spell correctly the 5000 or 6000 common words which should be in every person's written vocabulary, can only be gained by constant and untiring reviews.

### DAILY REVIEW OF OLD WORDS

The year or class list, however it may be made up, should not be so long as to render impossible the almost daily review of old words. It should take not more than fifteen minutes to spell in writing a hundred or more review words, so that in ten days' time the words learned in any one year can be reviewed. Eliminating the words from each year's list with which the pupils have experienced little or no trouble, sufficient time can be secured for reviewing many times each year the lists of troublesome words.

### WORDS SHOULD NOT BE MISPRONOUNCED

In these review exercises as well as in the daily written spelling tests, the teacher should guard against suggesting to pupils the spelling of unaccented syllables by mispronouncing the word. Pupils are not really helped if, for example, the teacher in pronouncing the word "separate" gives the "a" in the second syllable the long sound, thus suggesting the spelling of the syllable. The words should be pronounced naturally and rapidly so that the pupils may simply know what word is referred to.

### RECORDS OF EFFICIENCY

The teacher should keep a record of the work of her class that will disclose the gains in efficiency. Discussing these records with the pupils from time to time, the teacher should endeavor to enlist their interest and effort in improving the showing of the class. Enthusiasm on the part of the teacher begets enthusiasm on the part of the pupils even in spelling. Many a child has learned to spell not because of any inherent interest in spelling, but because of the desire to please the teacher.

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